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RECORDS Imhots carry comprehensive stocks of records with unrivalled facilities for choosing and listening. Each department, Classical, Export and Imhofs famous Melody Bar, has its own expert staff. You can rely upon them for the best advice if you are uncertain in your choice.

SWIFT WORLD DELIVERY Every order, whether for instruments, records or spares, is carefully packed into special sturdy boxes made to our own requirements. We carry out all paper-work on Customs and Shipping and every item is fully insured to guarantee safe delivery.

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RADIO & TV, HOME & OVERSEAS All the latest models are here on permanent demonstration for easy comparison: 1960 transistorised radios, portables, mains sets and mains-portables, in all shapes and sizes. All the best makes of television sets are on permanent side-by-side demonstration and all are available on cash or hire purchase terms with

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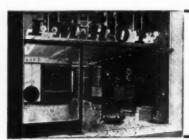
For overseas, we supply television sets suitable for countries from Argentina to Yugoslavia, portable radios and mains sets, record players, radiograms and stereograms.

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SERVICE At our Service Shop on the Second Floor you can have new diamond or sapphire styli fitted while you wait and choose from an extensive range of accessories. Small repairs are quickly dealt with or, for larger jobs, book an appointment for an engineer to visit your home on same-day service.

GIFT TOKENS Imhofs Gift Tokens are available from 61- upwards for any make of record or equipment. They are valid indefinitely and we will gladly send to any address in the world. No charge for the greetings card. Call in or send for some today for your friends at home or overseas.

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Mantovani album specially released to mark his 1960 British tour prior to his fifth American tour.

This record is presented in an illustrated full-colour 12-page album.



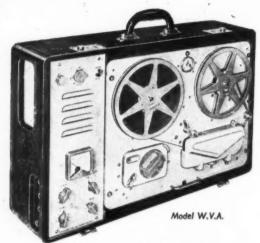
Lehár The Merry Widow—Waltz; Strauss The Chocolate
Soldier—My hero; Kálmán Countess Maritza—Play
gipsies, dance gipsies; Lehár Frederica—O malden,
my maiden; Kálmán The Gipsy Princess—Waltz; Lehár
The Count of Luxembourg—Waltz; Frasquita—Serenade;
Gipsy Love—Waltz; Strauss The Gipsy Baron—Waltz;
Die Fledermaus—Overture

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STEREO OR MONO RECORDS

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—Vortexion quality equipment

LONDON AUDIO FAIR DEMONSTRATION ROOM 147 120/200 WATT AMPLIFIER

TAPE RECORDERS

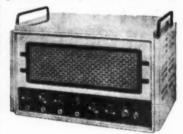
The W.V.A. tape recorder now has provision for Stereo plug in heads to enable this recorder to replay Stereo. The regular models are retained with additions and improvements. Our high standard which has made these recorders famous has been maintained, resulting in their being chosen for the foremost musical centre in this country.

30/50 WATT AMPLIFIER

Gives 30 watts continuous signal and 50 watts peak Audio. With voice

coil feedback distortion is under 0.1% and when arranged for tertiary feedback and 100 volt line it is under 0.15%. The hum and noise is better than —85 dB referred to 30 watt.

It is available in our standard steel case with Baxendale tone controls and up to 4 mixed inputs, which may be balanced line 30 ohm microphones or equalised P.U.s to choice.



Will deliver 120 watts continuous signal and over 200 watts peak Audio. It is completely stable with any type of load and may be used to drive motors or other devices to over 120 watts at frequencies from 20,000 down to 30 cps in standard form or other frequencies to order. The distortion is less than 0.2% and the noise level —95 dB. A floating series parallel output is provided for 100-120 V. or 200-250 V. and this cool running amplifier occupies 12½ inches of standard rack space by 11 inches deep. Weight 60lb.

ELECTRONIC MIXER/AMPLIFIER

This high fidelity 10/15 watt Ultra Linear Amplifier has a built-in mixer and Baxendale tone controls. The standard model has 4 inputs, two for balanced 30 ohm microphones, one for pick-up C.C.I.R. compensated and one for tape or radio input. Alternative or additional inputs are available to special order. A feed direct out from the mixer is standard and output impedances of 4-8-16 ohms or 100 volt line are to choice. All inputs and outputs are at the rear and it has been designed for cool continuous operation either on 19 x 7in. rack panel form or in standard ventilated steel case.

Size 18 x 71 x 91 in. deep.

Price of standard model £49.

Also 3-way mixers and Peak Programme Meters

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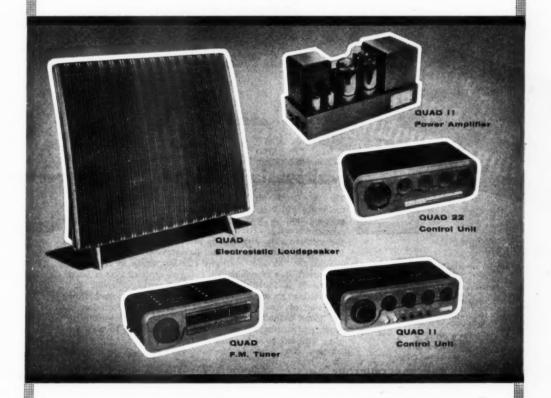
12-way mixers, and 2×5 -way stereo mixers with outputs for echo chambers, etc. Details on request.

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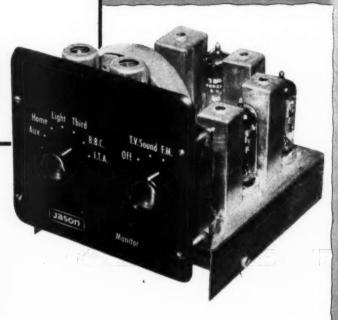
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THE ACOUSTICAL MANUFACTURING COMPANY LTD.
HUNTINGDON, HUNTS - HUNTINGDON 361

Jason

MONITOR



a new switched tuner designed for cabinet mounting

DESCRIPTION

S-valve switched tuner for reception of BBC, FM and BBC and ITA TV sound transmissions. Coil plates for different tuning requirements can be supplied. A.F.C. on FM and Noise Limiting circuits on AM ensure stability and quality of reproduction. Sensitivity sufficient for fringe-area reception. When ordering, state area in which tuner will be used. Power requirements: 1.5V, 3 amps and 230 V, 35mA from amplifier or separate power pack (NOT mains)

£19.16.3

inc. £4.16.3 P/Tax.

with specially designed JASON turret tuner

The very successful formula originated by Jason in which tuning for FM and TV sound are incorporated within a single switched unit is here applied to a new tuner designed for cabinet mounting. The "Monitor" presents a neat front some five inches square with chassis extending just over six inches to the rear. Mounting the unit is extremely simple, and once installed the "Monitor" will give excellent service in every way. Technically, it is everything that could be expected from a Jason Tuner. It is suitable for fringe area reception, stable and mechanically good for years of trouble-free work. Both from the point of view of quality and recording, the inclusion of TV Sound channels in the switching arrangement is likely to prove particularly welcome. The "Monitor" is suitable for using with any good amplifier system.

IASON 'MERCURY II' FOR CONSTRUCTORS

In all respects, this is the same unit as the "Monitor" except that it is offered in kit form for the home constructor. The turret tuner is supplied complete with two valves, and when ordering the area in which the unit is to be used should be stated.

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BOOTH No. 71. DEMONSTRATION ROOM No. 221

See the complete range comprising Jason J.2-10 Stereo/Mono All-Purpose Amplifier with matching FM tuners; Kits for amplifiers and tuners; Transistor receivers; Test Equipment in kit form. We shall be pleased to forward full descriptive literature on request. Please use coupon if preferred. Trade inquiries invited.

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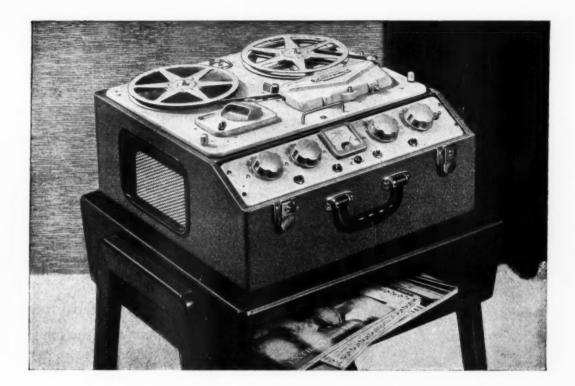
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from matched speakers, is the most unique stereo tape recorder to come to Britain. It has separate recording and playback pre-amps, and a dual-channel amplifier. It operates at either 3¾ or 7½ ips, records stereo, even sound-on-sound, and plays two or four track stereo tapes.

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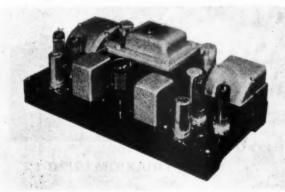
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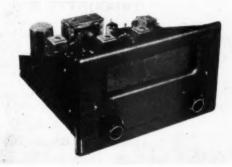
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The ROGERS RD JUNIOR Range...



MONAURAL AMPLIFIER. 12 watts output from push-pull Mullard EL84s. High-grade multi-section Output Transformer with grain orientated laminations. Generous inductance smoothing. Impedance Plug speaker matching. Ample spare power. Dimensions: $11^{\prime\prime} \times 6^{\prime\prime} \times 5\frac{1}{4}^{\prime\prime}$. Weight: 15 lbs. £17.0.0.

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LONDON AUDIO FAIR
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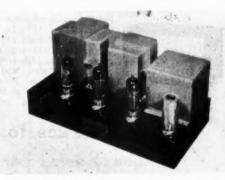
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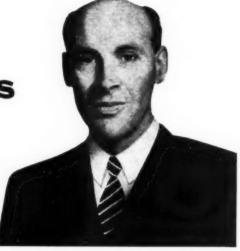
VARIABLE FM RECEIVER. Automatic Frequency Control. Grounded-grid twin-triode RF Stage. Frequency coverage 87-107.5 mcs. Foster-Seely Discriminator. Low Impedance Cathode Follower Output. Ganged variable inductance tuning. Built-in Power Supply. Dimensions: 8½" x 5½" x 9". Weight: 5½ lbs. Selected by the Council of Industrial Design for Design Index. £18.5.6 (P.T. £6.4.9).

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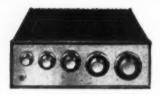
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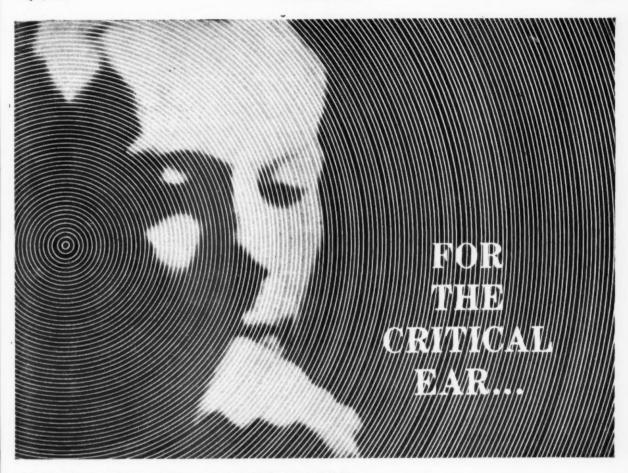
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says JOAN SUTHERLAND

JOAN SUTHERLAND appears in this country all too rarely for her admirers. But, of course, her superb artistry has become international currency and is in constant demand. Thus in addition to Violetta in La Traviata, Antonia in Tales of Hoffman and a welcome return to the title role of Lucia di Lammermoor in London in the early part of the year, Joan Sutherland moves between Venice, Palermo, Vienna and Paris in a variety of roles including a special revival of Handel's Alcina at the Teatro Fenice.

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QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

Carmen

SOMETIMES it is difficult to decide which recording should have pride of place in these quarterly jottings, but for once there is no problem. The Beecham/De Los Angeles H.M.V. version of Carmen romps home, as the racing journalists used to say. Not only is it an easy winner over other gramophone versions of this incomparable masterpiece; it is far superior to any stage performance we are likely

The sparkle and brilliance, the fine shading and the bloom on the orchestral tone, surpass our expectations: it is like encountering in ideal conditions some great masterpiece of painting which we had previously seen only in a poor light and coated with grime. Beecham's vivid approach permeates the entire performance, chorus and soloists no less than the orchestra. How strange that it should have taken a British conductor, a Spanish mezzo and a Swedish tenor to secure a truly authentic performance of an opera so intensely French.

The news that Victoria de Los Angeles was to record the rôle of Carmen was exciting, though certain misgivings were natural. First, she has never appeared in the part: a more than usually severe handicap, it seemed, for Bizet's highly theatrical heroine. And then her vocal quality and personality, however seductive, were surely too gentle and too sweet for this wild gypsy? In the event, however, under Sir Thomas's inspiring guidance, she has made the very most of her virtues and enables us, for most of the time, to forget or ignore her drawbacks.

Her entire interpretation is intensely musical: that is to say, she makes all her effects through Bizet's notes and not in spite of them. The Habanera — a particularly delightful performance-shows this characteristic virtue at once. In the refrain there comes the phrase, "Si tu ne m'aimes pas, je t'aime", with a grace-note leading down from C sharp to G on the first syllable of "t'aime": a taunting, seductive touch,

which most Carmens grotesquely exaggerate, so that the phrase ends in a wild splutter of obvious "allure". De Los Angeles handles it lightly, and to perfection-and, moreover, proves that this was no lucky shot by bringing off the effect equally well in the second verse. The Séguedille is almost as good, although something odd happens to her words near the beginning. It is true she lacks the dark timbre needed for the Card Scene, and that the final "Laisse-moi passer" doesn't tell as it should owing to the relative weakness of her chest-notes (how few modern singers understand the art of using these!). But throughout the second act she is simply wonderful, appealing simultaneously to our musical and dramatic senses as a great operatic interpretation always should. Her mockery of Don José ("Ta-ra-ta-ta . . . mon Dieu! C'est la retraite!") is delicious, and a page or two earlier, she brings out beautifully Carmen's mixed feelings on the repeated phrase, "Ah! j'étais vraiment trop bête!"—first fortissimo, downright irritation, and then piano, chagrin that the possibility of so much happiness should be thrown away by absurd masculine punctilio. The whole performance abounds in such details, which I look forward to relishing again and again.

Gedda, too, is a fine musician. He handles Don José's music very well, and does many things excellently, but towards the end, and especially in the final duet, we come to feel a want of body and weight in his tone and "vocal personality": the dark, tragic intensity of the desperate man is hardly conveyed. Yet it is difficult to think of a tenor who could have managed the long rôle better than he, and difficult also to imagine a more effective Escamillo than Ernest Blanc. The one evident weakness in the cast is the Micaëla of Janine Micheau: her tone sounds thin and her breath uncomfortably short: for instance, she breaks the lovely phrase in her Act 1 duet with José, "Tout cela, n'est-ce pas, mignonne" by breathing before the last word. One consequence of the weakness of this Micaëla is that we become aware of Bizet's lapses into a more conventional kind of lyricism; another is that for once we feel impelled to question Sir Thomas's judgment, and to wonder whether he has not taken her Act 3 aria too slowly. Everywhere else his tempi are, I feel, impeccable.

Three Decca Operas

I must treat as a single group Decca's resplendent stereo issue of Aida, Tosca and La Bohème, although the first derives from Vienna, with the Vienna Philharmonic playing gloriously for Karajan, while the two Puccini operas come from Rome and are conducted by Serafin. All have Renata Tebaldi as heroine, and all display Decca's remarkable skill in using the new resources of stereophonic sound so as to heighten the sense of atmosphere and drama. In Aida the results are extraordinary, and in certain respects (like the Rheingold set) surpass what a mere theatre could achieve: different acoustics are used to suggest the comparatively intimate scene in Amneris's "apartments" (delightful old operatic term!), the vast expanses of the Triumph Scene, the nocturnal episode by the banks of the Nile with the voices of the priests floating across the water, and the very different effect of the priests' voices ascending from the subterranean vault in which they pronounce sentence on Radamès. The effects are always imaginative, and thoroughly in keeping with the theatrical spirit of the work.

On the other hand, so wide is Decca's range, from the faintest of pianissimi to the tremendous fortissimi at the climax of the Triumph Scene, that the gramophone will soon no longer be considered a domestic, "house-trained" instrument. How many people are in a position to play through this new Aida without agitated thoughts about the reactions of their neighbours? Merely to turn down the volume control at the climaxes is a poor solution to the problem: not only does it destroy Decca's carefully balanced perspectives of sound, but it usually produces an unreal, damped-down kind of quality, very different from a genuine mezzo-forte or forte. I see no solution to this problem, which is simply the natural result of the ability of modern recording and reproducers to accommodate an ever-increasing amount of undistorted

The Aida cast seems to be an all-round improvement on that of the first Decca set; it is easily the best available now that the strong Milanov/Björling competition has been removed. Bergonzi (as he shows again in the new Bohème) has become the most reliable and tasteful artist among modern Italian tenors. His voice has not all the heroic ring that a Radamès ideally needs, but his style is pure and distinguished—quite another thing from the undisciplined ranting of Del Monaco in the older set. Simionato is one of the few exponents of Amneris who really sounds soft and voluptuous in that difficult three-fold passage beginning on the high G ("Ah, vieni, amor mio!"). Cornell MacNeil, a very promising baritone, has not yet the authority for Amonasro's more violent outbursts, but he excels in the lyrical sweep of "Pensa che un popolo" in the Nile Scene. The smaller rôles are all particularly good

larly good.

Mme Tebaldi herself, on the evidence of all these sets, has returned from a short period of retirement with her voice under better control than before, and with a marked improvement in point of style. Her soft singing in "Là tra foreste virgini" and in "O patria mia" is beautifully floated and lovely to listen to; so is her "Vissi d'arte" in Tosca-a really noteworthy achievement, this. But the Tosca set, as a whole, strikes me as the least successful of the three. Del Monaco, who can sometimes surprise us in the theatre by something other than sheer lung-power, expends little else on Cavaradossi; his scenes with Tosca lack charm, and one does not feel like exclaiming (with her): "How well you know how to make yourself loved!". Of course, when it comes to the big outbursts of defiance in the first two acts, it is quite another matter; but, after all, these form a small part of Cavaradossi's music. George London, again, lacks subtlety in the rôle of Scarpia; there is not much polish in his villainy. The Bohème, on the other hand, is a capital set, which would be an easy winner were it not for the H.M.V. De Los Angeles/Björling/Beecham issue; the latter has a touch of magic that makes questions of stereophony fade into insignificance. But the Decca technique scores notably in the swirl and tumult of the Café Momus act.

Donizetti and D'Albert

Of the operas included in Philips's remarkably successful International List, I have heard two: Donizetti's Linda di Chamounix and D'Albert's Tiefland. Linda I found, despite the miscasting of the principal rôle, to be a delightful set-unexpectedly so. Never having seen the opera performed, or examined the score, I had formed a vague hearsay impression that it was a somewhat empty piece, notable mainly for Linda's sparkling aria di entrata, "O luce di quest' anima". This view-if a mere hunch can be dignified with such a word-turns out to be completely wrong. The plot may be a little naïve, though its naïveté is of the kind which raises a tolerant smile in the theatre: dear little Savoyard Linda ought to have guessed that if she allowed herself to be maintained, however blamelessly, in a rich Parisian "apartment" her friends up from the country would be certain to jump to the wrong conclusions.

Still, once we forgive her for being so silly, we must allow that the treatment of her story is picturesque, charming, and nicely poised between romantic sentiment (the scenes with her lover, her father and her country-boy contralto friend, Pierotto) and comedy (the discomfiture of the lecherous old Marquis). Linda is in fact an opera semiseria, and a very happy demonstration of Donizetti's facility in both styles.

The most surprising feature of the score is its richness and elaborate workmanship. It was written almost at the end of Donizetti's career, for Vienna, where he heard a good deal of Beethoven's music: of evidently he felt that in the home of the classical symphony he must put his best foot forward. The "Edwart" who wrote forewords for many Ricordi scores published in the late nineteenth century opines that the overture is "worthy of Beethoven". I have sometimes toyed with the fancy that "Edwart" might have been an early pseudonym for "Edward Dent", but no: for Dent himself amends the verdict to "hardly unworthy of Spohr in the dignity and solidity of its style". Since Dent was never an enthusiast for "prima donna opera" and has some harsh things to say about both Lucia di Lammermoor and Don Pasquale, his final judgment on Linda is worth our attention: "The whole work is thoroughly well made and full of most charming and attractive music"

In endorsing this opinion on the strength of the Philips recording, I should like to add that, given a really charming and agile soprano, the opera would make a perfect choice for Glyndebourne. I cannot think what persuaded Serafin, the excellent conductor, and the recording company to accept Antonietta Stella in a rôle which suits her so badly. This singer has had a great success as Madame Butterfly at the Metropolitan, and there was much to admire in her Covent Garden Aida and her recorded Violetta. But her "O luce" is simply feeble, and, although in the heroine's later music she improves on this bad start, there remain disconcerting patches of poor intonation and a general lack of

precision and neatness.

Fortunately the rest of the cast is admirable. Valletti sings his second act Romance so charmingly that we wonder why it has received so little attention from tenors; Taddei does well with the serious music allotted to Linda's father, and Capecchi shows a nice sense of buffo style as the wicked Marquis. Fedora Barbieri makes rather a powerful orphan-boy-I suspect that we have lost the correct tradition for the singing of this kind of travesti role, but there is a likeable warmth and solidity in her tone. The set comes in a handsome box (much more pleasant to handle than Decca's new knife-edge plastic containers without spinetitles), and has excellent notes from Leo Riemens and a full Italian text: only a brief English summary, however, in place of translation. Before I leave Linda, I must add that a transfer of Lina Pagliughi's four 78 sides would be extremely welcome; I have yet to hear these records, which never appeared in England, but the music should suit her down to the ground.

I hope that my enjoyment of Linda will atone, in the eyes of Philips and P.H.-W., for my abject failure to relish D'Albert's Tiefland-another opera which I have not seen on the stage. Except for Hans Hopf's too hefty singing as the bumpkin tenor hero, the performance is a fine one, with Gré Brouwenstijn in splendid voice as Marta and Paul Schöffler very satisfying as the villainous Sebastiano; in the small part of Moruccio, Eberhard Wächter makes a strong impression. What bores me is simply the music: a crude Teutonic "answer to Cavalleria Rusticana" which has the odd effect of sounding like a translation, Torrents of verbiage flow from all the principals, whose big arias always seem to be "narrations"; and the words sound as though they have been squeezed uncomfortably to fit a pre-existing vocal line. In the circumstances I cannot feel indignant that the opera should have been heavily cut so as to occupy only two records. By the way, there exists an enchanting one-act opera by D'Albert called Die Abreise. Third Programme listeners may recall a German tape of this subtle comedy, with Margot Guilleaume as the heroine, which was so successful that it had to be rebroadcast several times; I cannot think why no record company has had the wit to publish this-it would fit perfectly on a single disc. D.G.G. please note!

Riches from Czechoslovakia

The Supraphon company continue to put us heavily in their debt by their admirably comprehensive attention to the works of their greatest national composers: Smetana, Dvořák and Janacek. was a time when it would have seemed eccentric, if not merely puzzling, to add Janacek's name to the other two; that it now seems natural is largely due to the gramophone. Having long been convinced of the life-enhancing beauty and individuality of Janacek's music, I am naturally overjoyed to find it gaining new friends everywhere in Europe (America has been slow to catch on to its merits), and there is no doubt that the complete recording of Katya Kabanova will do much to spread his fame, especially when the promised libretto makes its appearance. The concise and powerfully atmospheric score contains one scene which is an epitome of the composer's art at its most poetical: the nocturnal meeting of the lovers in the dark garden beside the Volga, and fortunately this scene (complete on a single side) comes off magically in the recording. The cast has no weaknesses, though I confess that I have never yet heard, either in London, Prague, Brno or Amsterdam, a Katya who quite catches the rapturous, intimate, mystical note of the music in the early scene with Barbara; the voice part lies high, and they all tend to become shrill. Tikalova, all tend to become shrill. Tikalova, however, as good a Katya as I have heard; she is finely supported by Blachut and the others and by the orchestra under Jaroslav Krombholc.

There have been three single Janacek records, one of which (the 10-inch coupling, on LPM400, of the wind sextet called Youth and the Rikadla cycle which ought properly

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to have been translated Nursery Rhymes) da will I specially recommend to anyone who H .- W., wants to sample this composer without the lbert's expense of a complete opera; despite their ve not titles, these are works of his old age, and utterly captivating. The Folk Nocturnes on LPV475, which A.P. praised so highly, are Hopf's tenor, with ice as certainly delightful, but one has to put up with a good deal of strophic repetition, and isfying the pieces for female chorus on the reverse, small though attractive, are not among Janacek's ächter strongest compositions. The operatic miscellany on LPV450 is essential to the res me utonic enthusiast because of the substantial excerpts ch has from the opera whose title is so strangely translated as "Matter Makropoulos" (it lation. ill the should be The Macropoulos Affair); but the em to important rôle of the 356-year-old heroine, and as which demands a youthful Welitsch or Jeritza, is sung by an uningratiating ncoml line, soprano with a fearsome wobble. In the two big scenes from Jenufa on the reverse, ignant eavily Domaninska is superior to Jelinkova, who sings the heroine in the complete set, but s. By ne-act Steinerova is no match for the admirable Abreise. Marta Krasova in the tremendous monocall a , with logue for the incipient murderess. The side ends with the glorious concluding which be rescene from The Cunning Little Vixen sung by think its Brno exponent, Zdenek Kroupa, whose excellence can be gauged from the fact ne wit that his performance can hold its own even on a beside that of Asmus in the complete set.

There is a rather similar Supraphon disc (LPV473) devoted to miscellaneous excerpts from Smetana's operas. It was perhaps a mistake to have included in this a couple of excerpts (in the wrong order, incidentally) from The Bartered Bride, which we all know; but the unfamiliar pages from Libuse (two long, intensely lyrical scenes for baritone) and The Devil's Wall (including a meltingly beautiful love duet, well sung by Zidek and Tikalova) make a decidedly attractive

addition to the repertory.

Vitezslav Novak (1870-1949) is as yet hardly known to English listeners, and it may be too late to arouse interest in a kind of romantic music which is distinctly out of fashion. Yet I have found much to enjoy in a 10-inch disc (LPM414) of excerpts from an opera called *The Lantern*, first staged in 1923 and still more in what seems to be regarded as his masterpiece, an elaborate cantata of circa 1910 called The Storm. This last comes in an album, complete with full notes, Czech text and translation, and has received about the most brilliant and spacious recording of a big score I have yet heard from Supraphon: a recording which accommodates the magnificently full-blooded singing of the chorus so easily that I cannot help wondering why Janacek's choral passages have hitherto fared less happily. The Storm is a setting of an early and somewhat naïve poem by the well-known writer, Svatopluk Cech (author of the satire from which Janacek drew his Mr. Broucek), which describes the effect of a storm at sea on the crew and passengers of a ship: there are vigorous and lusty sailors' choruses (superbly sung), a boy aloft in the crow's nest (Maria Tauberova, rather screamy), a romantic young sailor before the mast (Beno Blachut) dreaming of his sweetheart,

and mysteriously sinister goings-on below decks, where "a white maiden" is threatened, made love to, and eventually (as the ship founders) raped by "her black slave", who was once a king in Africa. So far as I can see, there is no indication of what century we are in, and the whole below-decks episode would be frankly absurd were it not for the striking beauty of the music at this point, and the superb singing of a young bass called Ladislav Mraz as the Slave. The music belongs unmistakably to its epoch; it has some fine, vigorous melodic ideas, remarkably eloquent orchestral interludes and a noble concluding prayer. At this early stage in my acquaintance with the score, I get the impression of two drawbacks: a certain confusion of plan, due to the peculiarities of the libretto, and a tendency to expand the musical material beyond its worth. All the same, The Storm has considerable stature and power, as should be obvious to anyone who can bring an open mind to the music of the day before yesterday.

Of wider appeal is a 10-inch record (LPM398) coupling two of Dvořák's rarely-performed song-cycles. The more familiar of these, the seven Gypsy Songs of Opus 55, is, as A.R. pointed out, spoilt by the unsteady singing of Vaclav Bednar (he does rather better in the Libuse excerpts), but the record strikes me as indispensable (and liable some day to become a collector's piece) because of the enchanting performance, by Musilova and Blachut in alternation, of the eight Love Songs of Opus 83. In the last of these, Blachut has a phrase starting on the high F sharp and immediately repeated in an "echo" pianissimo which is the kind of thing one wants to play straight over again: a rarer experience, these days, than it used to be. I am not surprised that the experience of hearing performances so tender and delicate should have caused A.R. to revise the generally unfavourable opinion of Opus 83 expressed in his Master Musicians volume on Dvořák.

Some D.G.G. and Archive Issues

Most of the D.G.G. recordings I have lately heard have been devoted to the classics of the choral repertory. One, published in conjunction with Artia of Prague and involving a degree of German/Czech co-operation such as would have been inconceivable a few years ago, brings us a first recording of that work of Dvořák to which Bernard Shaw was so monstrously and comically unfair on its first appearance in England, the Requiem. Here chorus, orchestra and conductor (Karel Ancerl) are all Czech, while the four soloists (Stader, Wagner, Häfliger, Borg) come either from Germany or from elsewhere in the West. Once we have granted that Dvořák's setting is no match for Verdi's (which he greatly admired), we can surely relax and enjoy the fine workmanship and easy flow of invention-the latter noticeably richer towards the end of the work; for Dvořák was naturally better equipped to depict the hopeful than the gloomy side of things.

In this he is unlike most modern

composers, but very like Haydn, whose early St Cecilia Mass comes on another pair of D.G.G. records, in a performance by Bavarian Radio forces under Eugen Jochum. This is a very C-major-ish work, in which conventional sections are interpersed with such lovely things as the tenor's "Et incarnatus est", which is most sensitively sung by Richard Holm. Maria Stader does well with her florid music, but I agree with J.N. that the other two soloists are disappointing. Yet there is much in these records-not to mention the splendid Handel organ concerto "fill-up"-to delight the lover of Haydn. I hope D.G.G. will now turn their attention to the later Haydn

Why Haydn comes on the standard yellow D.G.G. label, while Mozart appears in the silver Archive Series I cannot say: perhaps because the Mozart record in question (APM14117) is devoted to outof-the-way compositions—namely, an attractive sequence of vocal and instrumental music written for domestic occasions, mostly for performance in the household of Gottfried von Jacquin. This makes a particularly delightful record for late night listening. A more substantial two-disc Archive issue contains the Seven Penitential Psalms of Orlandus Lassus in a performance emanating from Aachen and showing considerable variety of texture, both vocal and instrumental; it is apparently no longer obligatory to sing such music a cappella. Rather more accessible to the average modern listener is a set of 14 Motets from Schütz's Geistliche Chormusik, sung with radiant purity of tone and style by the Norddeutscher Singkreis; the range of the composer's imagination extends from the profound six-part "Blessed are the dead" to the delicate, almost light-hearted
"I know that my Redeemer liveth".
Our own Purcell had perhaps an even wider range; although a fine new H.M.V. disc (ALP1766) is confined to his Anthems and Church Music, the variety of approach is astounding. The largest and most valuable item is the quasi-dramatic scena, "Saul and the Witch of Endor", but the intense chromaticisms of "O I'm sick of life" are enough to arrest the attention of the most casual listener.

There are two important Handel issues. Vox's Israel in Egypt has the merits of completeness and faithfulness in style and orchestration, but the disadvantage of uncertain soloists and a variable standard of choral singing and recording. Altogether superior is Oiseau-Lyre's Acis and Galatea. This enchanting score receives a buoyant performance from the St. Anthony Singers and the Philomusica Orchestra under Sir Adrian Boult. The soloists, eminent though they are, do not always live up to the demands of Handel's grateful but exacting vocal line. Joan Sutherland does not come fully into her own until the final air with murmuring accompaniment, which she sings exquisitely; in her earlier music there is a want of energy and decisiveness in her style; she is somewhat lackadaisical. Peter Pears, as Acis, is always a true artist, but I miss the sweetness of tone and simplicity of manner appropriate to this idyllic music. Owen Brannigan gives a rough and ready account of "the monster Polypheme", and commits a curious solecism in making three distinct syllables out of the word "rudd-i-er" in "O ruddier than the cherry", in defiance of scansion and Handel's notes. Yet the general effect of the set is captivating, and the recording is quite first-class.

Some Reissues

Since I was closely concerned in the production of H.M.V.'s Leider/Melchior/Schorr Wagner record, I can do no more than express my pleasure at the warmth of its reception by A.R. and other reviewers. A little D.G.G. (EPL30174) brings us a pleasant souvenir of Alfred Piccaver in four Puccini rôles—all the more welcome in that every item (despite WERM) turns out to be sung in Italian. I doubt if there has ever been a more delicate and subtle recording of Wagner's five Wesendonck

songs than that issued on Decca-Polydor before the war by Tiana Lemnitz and Michael Raucheisen: the Classics Club have now revived this set on one side of a 10inch LP, coupling it with a previously unissued Lohengrin love duet in which the soprano is joined by Franz Völker. The same house has also made available, for the first time in England, the solitary recording of Hugo Wolf's opera, Der Corregidor. It has several cuts, and some of the singers. though well known, were rather past their p ime when the recording was made. Nevertheless, until someone like Mr. Legge busies himself to produce a really adequate modern version, this set must remain indispensable to the Wolf enthusiast.

Lastly, I much enjoyed a D.G.G. selection from the Polish national opera, Moniuszko's Halka, from which I had previously known only the solos recorded by Sembrich and Sobinoff. The Polish singers, if not very distinguished, convince us that Halka is too attractive a work to remain for ever on the far side of the iron

curtain.

Unlike the legendary prima donna, Eva does not know the meaning of airs and graces, nor of the petty jealousies which beset so many. If one of her colleagues had a success she would invariably be leading the applause and congratulations with the result that she is genuinely loved by the vast majority of her fellow artists, and not only by them; to go behind scenes at Covent Garden with her is to see her acclaimed and greeted by those of the stagehands who remember her.

When she retired in 1948, after her last appearance in *Turandot*, Eva went to America to take up a teaching position offered to her by the University of Oklahoma. Into this brand new career she threw herself with all her customary verve and, although no longer young, her boundless energy never deserted her. In spite of the climate, frequently a trial to her, she worked harder than ever and achieved some remarkable results. She frequently felt exhausted but, on being questioned, would admit that she had not gone to bed before 1 a.m. and was

up again at 6.30 a.m.!

America, however, had a distinct effect on her. She acquired a poise hitherto lacking and also became clothes-conscious returning home with smarter dresses than she had ever boasted of previously. Indeed, in her heyday she often did not seem to care about, or even be aware of, what she wore—frequently distressing her many "fans" by looking very ordinary. Very often she would arrive at whatever opera house she was due to sing in by tram or bus—not even by taxi, let alone a car! And the curious thing was that it never seemed to occur to her that such a thing should be expected.

America taught her a lot about the art of living but did not slow her down in the least. When last in New York I was unable to make the journey to Oklahoma, and so one weekend she flew in to New York! Flew is indeed the operative word for, no

EVA TURNER

By DUDLEY SCHOLTE

THE story of Eva Turner's rise to operatic stardom is well known, for most opera "fans" have heard how the Lancashire girl, through sheer hard work and study, achieved the singular honour of becoming a star in Italy before being one in her own country—which did not happen until her phenomenal success in Turandot in 1928 at Covent Garden. She had, of course, served a lengthy apprenticeship in her native land with the Carl Rosa before going to Italy on the advice of several knowledgeable people (including the late Zélie de Lussan who often told me about it).

In addition to her voice Eva Turner possessed two invaluable gifts, physical strength and boundless energy, both of which she has employed to the full in pursuit of an art which was, for her, the be all and end all of her existence. Everything else in life was, and is still, of secondary importance to her. Gladys Parr, her colleague and friend since her student days, recalls how they shared "digs", living on 35s. a week each—worth then, I suppose, quite three times that figure today but still no king's ransom. However, lunching off kippers or some such modest fare daunted them not one whit! So enthusiastic were they that they never walked to rehearsals but always ran, in case they might miss anything! They spent their entire time studying, working and learning all they could, falling into bed exhausted every night to resume the killing pace the next day.

Éva has often recalled how she was paid 2s. 6d. extra for singing the Page in Tannhäuser and promptly banked it! All through her life her native thrift has governed her; generous to a fault where her friends are concerned she will hesitate to spend on herself and is, indeed, sometimes inclined to be pennywise. One of her extravagances, if such it can be called, was to build herself a villa in Switzerland from her earnings at La Scala, Milan, and when she can find a little spare time (a rare occurrence) she enjoys spending it in this monument to her achievement.



Eva Turner with Sir Joseph Lockwood, Chairman of E.M.I.

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sooner had she arrived, fixed her make-up and had a meal, than she rushed up Broadway (with me a very poor second in tow) to see her friend Francis Robinson of the Met. This was followed by a number of other visits and I was at great pains to keep up with her.

I first heard Eva Turner in Aida about 1932. (She was, for me, at her finest in that rôle.) Her success in it owed nothing to costume or make-up, but one forgot all that when she sang. I also heard her often in Turandot, Freischütz, Ballo and Tristan, and, of course, at many concerts. She especially loved singing with Toscanini, Sir Thomas Beecham and Sir Henry Wood, whom she never ceased to extol. Curiously, she never really enjoyed singing at the Albert Hall as she so often did, but could never explain just why it was so, for she enjoyed concert work, especially in the provinces.

My own special memories of Eva include a performance of Aida in 1939, just before

the war, in which her fellow artists were Gigli and Stignani. It was one of those magical evenings when everything makes for perfection and not the smallest thing goes wrong. I also recall a concert at the Coliseum one Sunday, either during or just after the war, when she sang Strauss's Serenade and revealed to me a new facet of her art.

We must be thankful that at last a reissue in LP form of her famous 78 recordings from Aida, Tosca, Trovatore, Cavalleria and Turandot has been, and very successfully, achieved. It will be a revelation to those who were not privileged to hear her; to those who did a lasting memory of a great artist and also, to many of us, a vivid reminder of a wonderful friend.

A review by Alec Robertson of this Columbia reissue of Eva Turner's recordings will be found on page 541

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AND FIRST REVIEWS

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* indicates a stereophonic recording

ORCHESTRAL

ALBENIZ. Iberia.

FALLA. La Vida Breve: Interlude and Dance No. 1. Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury Mono MMA11081: *Stereo AMS16002 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

**Deria: Mono: Paris Cons., Argenta (6/54) LXT2889

Paris Cons., Argenta (6/54) LXT2880 I started here with the Vida Breve extracts—the atmospheric Interlude and the gay First Dance. Excellent playing, and very lifelike recording in both mono and stereo versions. A slight lift of the eyebrows at what struck me as an exaggerated broadening of the tempo at the heavy string theme in the Dance, but on the whole very good indeed.

And then, having dug out the Argenta version for comparison, I settled down to the Arbós orchestrations of five of the Iberia suite-Evocación, El Corpus en Sevilla, Triana, El Puerto and El Albaicin. Critics seem to spend most of their time sighing only . . .". (If only Signor A, with his thrilling vocal organ, had the artistry of Monsieur B, whose actual voice was never his strong point: if only that fabulous virtuoso Mr. C had the mature understanding of Herr D: if only that fine Ensemble E had been recorded as well as that indifferent team F, and so on.) In this case, faced with first-rate playing by the Minneapolis Orchestra and fine recording by Mercury, one's constant thoughts are "If only Antal Dorati weren't in such an almighty hurry all the time . . ." and "If only Argenta could have had the advantage of this orchestra and the best modern recording . . .".

Dorati takes the Evocación too fast, treating it as a straightforward fandanguillo and completely missing the poetry which made Argenta's performance of this so magical—a true evocación (which means something more than just "evocation"). Corpus Christi in Seville is taken at such a lick that there is often barely time for the wind to articulate, and it says much for the virtuosity of the

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Keith Prowse

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orchestra that so much of the playing is pointed and clean. But how matter-of-fact Dorati makes the dreamy coda! There are some fine majestic sonorous climaxes in this movement, which are superior in perspective on stereo. Triana lacks the subtlety of Argenta's reading and is unduly hurried throughout, particularly in the middle section, where the string figurations in-evitably become scrambled. This is vulgar, in the wrong sense. The Harbour, too, is on the fast side—though that doesn't excuse some sour intonation in the quiet D major chords just before the end. The great welt of the movement's blazing brass, ultra-vivid in mono, is better proportioned in stereo. Only Albaicin (the name of the gipsy quarter of Granada) is really satisfactory here, and this is brilliantly done. I don't want to give the impression that this issue is not, heard in isolation, quite impressive, but compa ison with Argenta's splendid performance reveals the latter's more idiomatic and poetic reading. If only . . . But this is where we came in.

BARTOK. Piano Concertos: Nos. 2 and 3. György Sándor (piano), Vienna Pro Musica Orchestra conducted by Michael Gielen. Vox Mono PL11490 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: STPL511490 (3/60).

Concerto No. 3:
Katchen, Sulvae, Ansermet
Haus, Berlin Radio S.O., Frieway (8/56) Dr. M19223
A. Fischer, L.S.O., Markevich (6/59) Al. P1588 The only difference I can detect between the mono version of this record and the stereo (which I reviewed last month) is that the mono is a bit louder. In the Third Piano Concerto the quality is still poor and the sound just as uncomfortably close; in the Second the texture is as clotted as ever. All the other available issues of No. 3 are superior both as performances and recordings. As I said in my previous review, I would personally plump for Annie Fischer's extremely sensitive performance, though some may well prefer the cooler interpretation of Monique Haas; both recordings are first-rate. Whether you fancy Katchen or not depends largely on whether you can accept his surprisingly steady tempo for the final Allegro vivace.

BARTOK. Music for String Instruments, Percussion and Celesta.

MARTIN. Petite Symphonie Concertante. Stokowski Symphony Orchestra conducted by Leopold Stokowski. Capito! Mono P8507: *Stereo SP8507 (12 in., 30s. plus 9s. 9d. P.T.).

Both of these pieces were written for the Basle Chamber Orchestra and its conductor, Paul Sacher—the Bartók in 1936 and Frank Martin's Petite Symphonie Concertante some seven or eight years later. Both of them, moreover, divide the string orchestra into two equal groups, with the remaining instruments (piano, harpsichord and harp in the Martin, and a more elaborate collection in the Bartók) placed between them. There's no doubt at all that they both call for stereo recording to dojustice to their carefully contrived antiphonal effects; even the best of the previous

versions have suffered from the loss of the spacial separation of the two string groups and the resulting confusion of texture in the more thickly contrapuntal passages.

Now Stokowski, as we know, has always kept up to date with the technical aspects of broadcasting and recording, and it's my guess that what attracted him in the first place to these two works was their suitability to stereo, rather than the music itself. Not that the Petite Symphonie Concertante comes off badly. I think that Stokowski, with his concern for a creamy quality of sound and an eloquent cantabile line, does sometimes soften the edges of Martin's score and loses its impetus (there is a bad example of this at number 54), yet this performance has much to be said for it. For one thing the string-playing is excellent-better than in either of the rival versions-and although Stokowski tends to over-emphasise the romantic aspects of the work, the score does at least give him some justification. As a pe formance I should still be inclined to prefer Ansermet's fine version (Decca LXT2631), first released nearly ten years ago, but the stereo version of this new one does certainly make a considerable impact, Not that it is technically perfect: the bass is attenuated and there are passages where one or other instrument sounds momentarily off-focus, while the mono version has some unnecessarily crude adjustments of balance. Yet on the whole one can give a qualified welcome to this recording of the Petite Symphonie Concertante.

Unfortunately I can give little welcome at all to the Bartók, which is performed with an absolutely staggering lack of accuracy—let alone understanding. Stokowski's "romantic" approach here leads him to take liberties with tempi, scoring and dynamics. Not only are the over-all timings of each movement far longer than those Bartók specified: the fluctuations within them are at times wildly off the mark. The first movement is a monument of misconceived expression, taking ten minutes against Bartók's six-anda-half. Stokowski makes an attacca (unmarked, but not a bad idea) to the second movement, which starts quite well. But after bar 160 the tempo begins to get out of control, and the famous syncopated chords over an ostinato are more ragged than on any other recording I have heard. For the beginning of the third movement (the nightmusic one) Stokowski decides, without any authority as far as I can see, to use soloists, and again later where Bartók specifies the unusual timbre of two soloists in unison I can hear only one. The whirling finale is taken at a plodding pace that adds two minutes to Bartók's five-and-a-half, and in spite of this (or because of it) there is some very imprecise playing. Even superb stereo could hardly make up for these deficiencies, and in fact it is rather poor, with ill-defined bass and two startlingly obvious tape-joins. These are not apparent in the mono version-but then, almost all the existing mono versions are better played. For anyone who wants the closest available approximation to what Bartók actually wrote I would still recommend Fricsay's on D.G.G. DGM18493.

BACH. Orchestral Transcriptions.

Passacaglia and Fugue in C minor;
Komm, süsser Tod; Bourrée from
"English Suite No. 2"; Sarabande
from "Violin Partita in B minor"; Fin
feste Burg ist unser Gott; shepherd's
Song from "Christmas Oratorio";
Fugue in G minor. Stokowski Symphony Orchestra conducted by
Leopold Stokowski. Capitol Mono
P8489 (12 in., 30s. plus 9s. 9d. P.T.).

Oh dear, oh dear! I'm not at all anxious to pose as a purist, but I can't help finding this record most distasteful. Modern Bach transcriptions are only justifiable if they preserve the noble spirit and clean style of the original, and sound as if Bach might well have made them himself if he'd lived in the twentieth century. What we have here isn't Bach at all, but a lot of turgid late-romantic wallowing in sticky sentiment: Komm süsser Tod, delivered molto intenso by a large 'cello section at a funereal speed; the Sarabande from the B minor Partita for unaccompanied violin, decked out for full strings and harp; the lively little Bourrée from the A minor English Suite for harpsichord, fussily scored for strings and wind in antiphony, and taken at a snail's pace with an enormous rallentando at every cadence.

Eine feste Burg is simply the chorale-tune played twice, getting louder and louder and ending on the brass with the pomposity of news-reel music. As for the lilting little Pastorale movement from the Christmas Oratorio, it's squeezed out like toothpaste from a tube as slowly as possible—it actually takes ten minutes in this performance.

The recording is richly plushy, with a reverberant acoustic suggesting a church, so it admirably matches the misguided religiosity of the performances. D.C.

BEETHOVEN. Piano Concerto No. 5 in E flat major, Op. 73, "Emperor". Wilhelm Backhaus (piano), Vienna Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Decca Mono LXT5553: *Stereo SXL2179 (12 in., 28s. 9d. plus 9s, 44d. P.T.).

Stereo: Giles, Philh., Ludwig (10/88) SAX2252 Curzon, V.P.O., Knappertsbusch (10/88) SX1,2002 Rubinstein, N.Y. S.A., Krips (4/50) SB2016 Katz, Halle Barbirolli (12/50) CSCL70019 Foldes, Berlin P.O., Letiner (2/60)SAX2297 The sound of Backhaus's earlier LP

version of the Emperor was beginning to date, though its clarity is still commendable, and it will doubtless enjoy several years of active life as an Ace of Clubs when and if Decca decide to second it to that catalogue (it is not yet withdrawn from the LXT series). Doubtless Backhaus too was becoming dissatisfied with an interpretation that no longer accords with what we can now hear are his latest views on the Emperor. The earlier performance struck me as rather sluggish and unsteady. This new one certainly avoids the sluggishness: Backhaus keeps the music moving forward all the time, and his reading has great pride and emotional size, and in the finale a vigour that sometimes seems jaunty. The forward propulsion leads to bouts of inexpressive brilliance in the outer movements—he dashes away and his smoothing iron irons out the rhythm of the runs. I am not convinced by his unconventional solution of the tempo crux in the poco ritardando section of the rondo's first episode (he holds back the tempo for three bars longer than most pianists). But there is something noble about his conception as a whole, and

he is finely accompanied.

In mono the sound is acceptable (piano rather thin perhaps) but the performance doesn't compete with Solomon's famous disc. In stereo the choice is harder. Decca give this latest version the cleanest and most vivid stereo sound: beside it Gilels (fluffy), Curzon (bass-heavy), Rubinstein (clangorous), Katz (excellent piano sound, rather cramped orchestral tuttis), Foldes (highly polished and sophisticated) and Arrau (piano curiously distant) are much less effectively recorded, as the above parentheses indicate-I have thought well of most of their recorded sounds in the past. As to the comparative excellence of the interpretations by these great pianists, it is disappointing to report that none of them is outstandingly satisfying. Katz's version is most impressive, but doesn't dig very deep. Both Arrau and Foldes give the effect of over-elaboration, the art that swamps art-in completely different ways. We still await a tremendous stereo interpretation of this concerto. W.S.M.

BEETHOVEN. Symphonies. No. 1 in C major, Op. 21; No. 8 in F major, Op. 93. Berlin Philharmonic Orchestra conducted by Eugen Jochum. D.G.G. Mono LPM18519:
Stereo SLPM138037 (12 in., 30s. plus 9s. 9d. P.T.).

★BEETHOVEN. Symphonies. No. 1 in C major, Op. 21: No. 8 in F major, Op. 93. Philharmonia Orchestra conducted by Otto Klemperer. Columbia Stereo SAX2318 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1554 (9/58).

 Coupled as above: Mono:
 (1/56) DGM18100

 Berlin P.O., Fricsay
 (1/56) LXT5232

 Suisse, Ansermet
 (1/1/56) LXT5232

 Halle, Barbirolli
 (9/58) CCL30132

 Phith., Klemperer
 (9/58) 33CX1564

 Cowpled as above; Stereo
 (1/60) (9/58) CSCL70001

 Halle, Barbirolli
 (1/60) (9/58) CSCL70001

(1/60) (9/58) CSCL70001 Jochum's handling of what seems by now to have become a standard coupling is very satisfactory indeed. He is as usual at his best in the fast movements. Both finales are excellent, for example, and the unanimity and delicacy of the scale passages in that of No. 1 are particularly notable. Slower movements tempt him to relax some of his rhythmic crispness, though, and the minuet of No. 8 seems to me to suffer a little from this, as does the slow movement of No. 1. The slow introduction to No. 1 is also very protracted. However this is essentially a German tradition of Beethoven performance, and of its kind it is very good indeed.

Klemperer's performances completely transcend the boundaries of national style. In some ways he is a profoundly German conductor and yet he completely avoids the over-slow adagios that are such a hallmark of German conducting. His introduction to No. 1, for example, is immensely dignified,

yet considerably quicker than Jochum'sand finer too, I think. He, unlike Jochum, is at his least successful in propelling a fast movement with the necessary velocity, and yet on the present disc it is only the finale of No. 8 that I am conscious of feeling too slow. Elsewhere Klemperer manages by the sheer breadth and resilience of his phrasing to impart a forward drive to the music that in general compensates for actual notes-perminute speed. His tempi remain more regular than Jochum's on the whole, but the occasional shifts are all the more telling for that reason; the momentary ritardandi at bars 43 and 51 of the first movement of No. 8 could surely never be handled with more graceful firmness than this. Possibly you may find the whole approach too Olympian for two comparatively lighthearted works like these, and yet it seems to me that while Jochum's performances are excellent in their straightforward way, Klemperer's might well be the more rewarding to live with. At any rate both are as good as the best of the previous mono versions of this coupling, and better than their only competitor on stereo.

As for the recording, there is not much to choose. Klemperer has the greater spaciousness in stereo, as befits his performances, and it is worth noting that he uses the classical disposition of the orchestra with the second violins on the right. Monteux did the same in his version of No. 6, I noticed, and this does seem to me the best arrangement for recording classical works; the objection to it (that it damps the sound of the seconds by making their instruments face the wrong way) can easily be overcome by skilful microphone-placing. Jochum has his seconds in the usual place next to the firsts, and his recorded sound is rather closer and less spread; in fact there were moments when the stereo effect was hardly noticeable after listening to the Columbia disc. But nevertheless in both D.G.G. versions the definition is very good, and in the case of the timpani actually better. There is a nasty fluff from one of the horns (I think) a couple of bars from the end of the minuet of No. 8 in Klemperer's stereo recording, which seems not to have been on the J.N. mono.

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Südwestfunk Orchestra conducted by Jascha Horenstein. Vox Mono GBY10700 (12 in., 17s. plus 5s. 6d. P.T.).

Three years ago, as many will remember, Horenstein and Vox stole a march on everybody by offering Beethoven's Choral Symphony, in a thrilling performance and an adequate recording, at half the normal price, and here they are at it again. The only competitor with their new Eroica in the sphere of economy, is Kleiber's version in Decca's Ace of Clubs series.

Horenstein fulfils his part of the bargain magnificently, and is well backed by an orchestra whose only weakness is a shrill first oboe. His present performance is quite different from the one he recorded for Vox in 1954; that was so super-titantic as to be unbelievable, but this is a beautifully

classical interpretation, spacious and deeplyfelt, but strictly life-size. There are all the qualities here that one looks for in the Eroica-not only a splendid line but a tense rhythmic impulse; not only a savage strength but a sense of mystery-achieved by that rare thing in performances of this work, a real pianissimo. In the first movement, Horenstein pulls off a feat only previously achieved on disc, to my knowledge, by Van Kempen on a since-deleted Philips record: he preserves unswervingly a single tempo which lies nicely between the extremes of hustle and drag. In the absence of all those familiar changes of speed, this Allegro con brio emerges as what it really isthe most perfectly unified large-scale first movement Beethoven ever composed. The strongly rhythmic approach to the Adagio threw new light on it for me: I had never before been so conscious that it is, after all, a march, with all the awe-inspiring solemnity that a tramping slow march-rhythm conveys. An unusual and convincing feature is that the return to the main tempo, after the inevitable quickening in the fugal section, is effected by a rallentando during the restatement of the main theme, not by the usual gear-change when the music reaches E flat. The scherzo, like the first movement, steers surely between extremes of tempo, achieving both weight and drive, and in consequence, the Trio moves easily at the same speed (though there is one bad bit of ensemble). Unity of tempo is also the fulcrum of the finale, which is taken deliberately enough to allow it to counterbalance the weight of the rest of the This is done without any symphony. loss of vitality and without any bombast when the horns give out their slow fortissimo statement of the main theme. Some may find the very measured opening and the non-committal statement of the theme and first variation unacceptable, but this seems to me exactly the right treatment of what is in fact the bare ground-plan of the whole movement; it certainly removes that slightly comical oompah element from the wind and string antiphonies in the theme.

It's a pity that Vox can't do something about their engineering, though. This is one of their better recordings, by fits and starts—the sound is mainly clear and firm, if not of the highest quality, but it's difficult to understand why the level is so low in places, and why the wind suddenly rush into the foreground when they are playing on their own. My pressing has a bad surface at the beginning of the Scherzo, which doesn't clear until the first fortissimo.

D.C.

BERLIOZ. Symphonie Fantastique,
Op. 14. London Symphony Orcheestra conducted by Sir Eugene
Goossens. Top Rank Mono 35/057
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Berlin P.O., Markevich
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Paris Cons., Argenta
French National R.O., Beecham
Philb., Cluytens
Philb., Cluytens
(8/58) LXT5423
(2/59) ALP1683
(11/59) 33CX1676

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to be pretty exceptional At this point violas and 'cellos have a single quiet pizzicato chord, C-A flat, and for once it really had the right sonority, instead of sounding like an indeterminate percussive noise. As the first movement went on I found plenty more examples of this clarity in the lower reaches of the string section, and since Berlioz gives his basses a great deal of independent work, this is quite an important point; what can sound muddy, here sounds rich. In general the recording has a nice, luminous clarity to it, but unfortunately the good internal balance of the strings is not matched, at any rate all the time, in the orchestra as a whole. For the sake of clarity the woodwind have sometimes been given undue prominence, and in the waltzmovement the harps are quite unnecessarily close, so that they are out of balance with both strings and woodwind (cf. pages 68 and 69 of the Eulenburg score). surprised, too, that while such a difficult passage as p. 204 has been balanced with great clarity, no attempt has been made to have the oboe at the beginning of the Scène aux Chambs and the bell in the finale sound distant, as Berlioz intended. And while we are dealing with the technical aspects of this recording it is just worth pointing out that the end-of-side break in the middle of the third movement sounds unduly abrupt because the editor has not added any silenthall atmosphere after the tape-cut. Altogether, then, the recording does not quite live up to first impressions, but although on balance I prefer that of the recent Cluytens version on Columbia-less vivid in places, but more reliably natural—this is still above

I have considered the recording of this disc in some detail because if I were to recommend it on any grounds it would certainly be for the quality of the sound, and not for the performance itself. It would be pernickety to point out in detail the deficiencies of Goossens' reading of this wonderful score, but perhaps a few generalisations may serve. He shows much less feeling for the asymmetrical phrasing of Berlioz's melodies than Beecham or Markevich, and tends to exaggerate the accents which Berlioz indicated with a sf-sign. He does not handle the numerous tempochanges with sufficient flexibility, so that they often lack conviction. He does not achieve precise ensemble at certain crucial points, and permits the dotted rhythms in the March to the Scaffold to sound positively flabby. The phrasing of wind solos ranges from the stodgy to the superb: an example of the latter-the clarinet's statement of the idée fixe just before the crash of the guillotine; an example of the former-the cor anglais' melody at the beginning of the Scène aux Champs. Hi-fi addicts may be able to ignore these points, but th true Berliozian will stick to his Beecham or Markevich or, possibly, Cluytens versions in preference to this new one.

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
MARCH 1960
See page 543

★BRAHMS. Symphony No. 1 in C minor, Op. 68. Oslo Philharmonic Orchestra conducted by Odd Grüner-Hegge. R.C.A. Camden Stereo SND5013 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

5s. 2d. P.T.).
Philharmonia, Klemperer (10/59) SAX2282 V.P.O., Kubelik (11/68) SXL12018 Concertgebouw, Beinum (10/50) SABL124 t's good to find a stereophonic record

It's good to find a stereophonic record issued at a guinea. What the reviewer delights to do, of course, is to add that it is a really fine performance and recording, and so is a true bargain. Unfortunately the recording mainly lets this one down, for it is just too plain loud all through and the result is exhausting to the ear. seriously, passages that should be withdrawn, mysterious, lose the atmosphere they should have, while big climaxes have no chance to make their real effect. A great pity, this, for the sound is in itself well balanced, the general quality is good (especially if you add a touch of top) and you can hear detail. One momentary defect-there is a "flicker" in the sound round about bar 26 of the first movement.

Grüner-Hegge's reading is straightforward but successful because he is evidently a Brahmsian. Yet I suspect that he and his orchestra are stronger in robust passages, a bit lacking in subtlety elsewhere. He propels the music along with excellent rhythm and vitality, his tempo variations are well judged; the performance of each movement holds together, in fact. If only there were more grazioso in the third movement and more real quiet playing-and I think the recording isn't entirely to blame for the lack of that. I wonder if the conductor really did let his violas play at least mf just because their quavers, marked p, also have marcato above them.

Having emphasised the cheapness of this disc, I can only leave the reader to judge whether or not he thinks it worth delving more deeply into his pocket, for all the other versions are recorded with more musical care; and Klemperer (emphasis on strength and deep feeling) or Kubelik (more lyrical) seems to remain the choice. T.H.

★BRAHMS. Symphony No. 3 in F major, Op. 90. Variations on a Theme of Haydn, Op. 56a, "St. Anthony Chorale". Philharmonia Orchestra conducted by Erich Leinsdorf. Capitol Stereo SP8483 (12 in., 30s. plus 9s. 9d. P.T.). Mono: P8483 (12/59). Symbhony No. 3:

Symphony No. 3: Chicago S.O., Reiner V.P.O., Kubelik Berlin P.O., Maazel (12/58) SB2007 (5/59) SXL2104 (12/59) SLPM138022 When you settle down to enjoy Brahms's 3rd Symphony and those two great brass chords swing out from the orchestra, isn't the next thrill the electrifying entry from the violins with the theme itself? Well, you won't get any electrifying violins here; and you will then have to sit through a first movement that is pushed along in a way that allows no punctuation in the sentences of the argument and in which no phrase ever acquires any significance. There are places in other movements where a depresssing sort of heavy lethargy overcomes everybody, in the third movement, for example, so devoid of grace and charm. The Variations get a better performance in which at least nothing offends.

I said much of this when I wrote about the mono issue and stereo sound doesn't alter it, of course. The sound itself is quite good, but resonant in a way that seems often characteristic of Capitol's sound, not really over-resonant but yet with texture not quite as clear as one might like.

As to rival versions, W.S.M. was very unenthusiastic indeed about both Kubelik and Reiner, while I wouldn't want to live with Maazel's vital but immature reading. The joint advice of both of us, then, would seem to be that the wise thing is to wait until a wholly great performance turns up, as it is bound to do, surely, before long.

BRAHMS. Piano Concerto No. 1 in D minor, Op. 15. Julius Katchen (piano), London Symphony Orchestra conducted by Pierre Monteux. Decca Mono LXT5546: *Streeo SXL2172 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

Stereo:
Graffman, Boston S.O., Munch (2/80) SB2040
Reviewing the first stereo issue of this work (Graffman/Munch) in February, I said that it would no doubt have superior rivals shortly, and here is one already. Both Katchen and Monteux bring to the music the qualities it needs—power, depth, breadth, and wide-ranging passion—which were noticeably lacking in Graffman if not in Munch.

I didn't fancy Monteux as a Brahms conductor, but I was entirely wrong. He goes straight to the heart of the work, plumbing its depths with long-spanned expressive phrasing and rich sonority, and building up a big towering structure which allows Katchen plenty of room to storm the heights. And it's the stormy quality that's most evident in Katchen's gripping performance, not only in the titanic octave passages, which he attacks with splendid ferocity, but also in the long flowing melodies of the first movement. Playing with plenty of tone, a spacious rhythm, a spontaneous slight rubato, some well-timed off-beat accents, and a relentlessly surging crescendo, he makes these themes sound as they should-like the piling up of thunder clouds-and without ever losing the classic line. He also brings out the underlying pathos of some of the quieter passages; but where he is not so successful, I feel, is in the dreamy inward meditations of the slow movement. He hits the right dead-slow tempo, and his playing is beautiful, but there is not that sense of hushed serenity which in the great performances makes one hold one's breath; in particular, those musing, infinitely delicate traceries which make up the second theme sound a little down-to-earth after the L.S.O.'s moving delivery of the rapt string phrases which precede them. The finale has plenty of the right battling spirit and grows surely to a tense climax (though I noticed a certain clumsiness of fingering in the opening statement of the main theme). All in all, this is a high-ranking performance, only

marred by Katchen's failure to achieve as intense a romanticism in the serene passages as in the turbulent ones.

The balance is very sensibly of the concert-hall type, allowing piano and orchestra to merge in truly Brahmsian fashion; the only bad moment is the faintness of the F major born fanfare in the first movement. Brahms's crude scoring of the tutti passages makes it difficult to get a satisfactory recording of the orchestra, but the sound of this disc is preferable to that of the R.C.A. It is appropriately full-blooded, with a good sonorous bass, though there is a harshness and congestion in fortissimo which can only be half Brahms's fault. The new stereo issue, though giving more sense of space, suffers from the same defect. My mono pressing has an intermittent thud during the opening piano bars of both first and second movements-not Katchen's pedalling, since it follows the rhythm of the spinning disc, not that of the music. D.C.

★BRAHMS. Piano Concerto No. 2 in B flat major, Op. 83. Hans Richter-Haaser (piano), Berlin Philharmonic Orchestra conducted by Herbert von Karajan. Columbia Stereo SAX2328 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1680 (2/60).

BRAHMS. Piano Concerto No. 2 in B flat major, Op. 83. Artur Rubinstein (piano), R.C.A. Victor Symphony Orchestra conducted by Josef Krips. R.C.A. Mono RB16185: **Stereo SB2069 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

Stereo:
Kentner, Philh., Boult
Gilels, Chicago S.O., Reiner (5/59) ASD268 (7/59) SB2032 Reviewing the mono version of the Richter-Haaser (or should I say Karajan?) last February I remarked on the extent to which the conductor had managed to impress his view of the work on the whole performance. In the new R.C.A. disc the situation is almost reversed, for it is the soloist, Rubinstein, who makes the most individual contribution from the word go. Even in his very first entries, we are made aware that this is going to be a Rubinstein performance. Most pianists answer those opening horn-calls serenely, almost reluctantly, as if aroused from a deep sleep, but this septuagenarian soloist sounds spry and eager, as much as to say "I've been here all the time".

Rubinstein is in fact very much to the fore throughout the concerto, bringing to the piano part a vividness and immediacy of phrasing that is quite distinctively his own. But is it Brahms's? Listen to the subtle way in which Rubinstein treats bars 19 to 22 of the first movement for example and then have a look at the score and see how completely it contradicts the simple crescendo Brahms marked. That is the trouble throughout. Rubinstein has the stature for this concerto, which demands a real virtuoso, but his style is too mercurial, too sophisticated, to do real justice to its character. And note that I don't say "too romantic", for this concerto, is of course, a deeply romantic work; it is just that Brahms's romanticism has a kind of profound bourgeois solidity to it that is quite different from, say, Chopin's.

Perhaps I am over-emphasising the individuality of Rubinstein's performance, but I really don't think so. Time and again I found myself noticing some phrase of the piano part which I had never heard sound quite like that before. Often the effect is one of great beauty, for the moment, but such a wealth of inflections tends to be a distraction from the business in hand, which is the growth of the music. In both the second movement and the finale, for example, I feel that Rubinstein sacrifices the impulse of the music for the sake of mere charm, and so too (though here it is more excusable) in his first long solo passage in the andante. However, this is bound to be a matter of individual taste, and some people may well feel that this treatment makes Brahms come more alive for them than any other. And certainly Krips secures very good playing from the R.C.A. Victor orchestra.

What of the recording? Well, I find the mono version rather unsatisfactory on the usual grounds of a too-prominent balance for the soloist. This is distinctly better in the stereo, where the piano falls more naturally into place, but I still feel that the engineers were a little too conscious of the need to make Rubinstein's every note heard. Columbia have given their stereo version of the Richter-Haaser disc a much more spacious balance, and although at times one feels it is a shade over-resonant, the orchestral detail is in fact exceptionally clear-clearer than R.C.A.'s, where we seem to be too much on top of the orchestra to be able to focus its more distant members. In both these stereo discs the piano tone is excellent. Of the two earlier ones I cannot feel that Kentner's is in the same class as a performance, but Gilels gives a breathtakingly accurate account of the solo part and is provided with the best accompaniment of all by Reiner-taut, yet never dry. In the Gilels stereo version the piano is also less forward than on the new R.C.A., but the orchestral sound, on the other hand, is rather cramped. For stereo, then, the choice depends very much on your view of this concerto; for mono, I think my recommendation would still be Serkin on

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Send 3d. stamp for illustrated prospectus to. Secretary: 16 Eccleston Square, S.W.I ★BRAHMS. Violin Concerto in D major, Op. 77. Arthur Grumiaux (violin), Concertgebouw Orchestra conducted by Eduard van Beinum. Philips Stereo SABL141 (12 in., 30s. plus 9s. 9d. P.T.)

plus 9s. 9d. P.T.). Menuhin, Berlin P.O., Kempe Szeryng, L.S.O., Monteux (5/59) ASD264 (11/59) SB2049 This one is worth forty minutes of anybody's time. Grumiaux gives a most lyrical performance, full of beauty. He seems very relaxed, at times almost too much so, but when he gets to the finale there's as much spirit in the playing as you could wish. He may not have quite enough drive and intensity for the first movement, though there are many compensations for this, and he breaks up the high celestial phrases after the cadenza just too much for my taste, missing the quality that Menuhin achieves here. But this is a splendid performance, in the highest class. And what makes the record of outstanding interest is the stereo recording. Menuhin seems to be nowhere in particular: Szeryng is too near the microphone. Grumiaux, on the other hand, is just where he ought to be, out in the middle and not too close. This recording may well have been made without a special microphone for the soloist, and if there was one it was used with rare discretion, for the effect produced is that of an actual concert-hall. The gain is enormous. All kinds of detail in the orchestral accompaniment, which is usually covered up by the soloist, is here as clear as it is in the flesh; for instance the oboe solo that begins the recapitulation in the slow movement. And clear naturally too; no fancy stuff with microphones over the woodwind. There are extremely few concerto recordings that sound like concertos in the concert-hall; which makes this one all the more welcome.

A word about the orchestral playing. The late van Beinum takes a somewhat more rigid view of the music than the soloist, and this is especially noticeable in the slow movement, where the oboe's playing should surely match the soloist's in style; I thought him too stolid, and not his fault. But the opening of the first movement sounds fine, while the finale has tremendous fire.

R.F.

★CHOPIN. Les Sylphides—complete (arr. Jacob).

*MEYERBEER. Les Patineurs—excerpts (arr. Lambert).

★PONCHIELLI. La Gioconda: Dance of the Hours. Philharmonia Orchestra conducted by Charles Mackerras. Columbia Stereo SCX3291 (12 in., 25s. 9d. plus 8s. 4⅓d. P.T.). Mono: 33SX1207 (2/60). Les Patineurs excepts: Entre; Pas seul; Pas de deux; Ensemble; Pas de trois.

When I say that this is a good all-round sound I am not condemning the stereo recording. The positioning of the various instruments is not specially clear any more than it is, if we are honest, in the concerthall. But the illusion that this is a real orchestra is reasonably well conveyed. This is a good performance of Les Sylphides, and if I add that it sounds a bit dreary early on, that is no criticism of the performers, and

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perhaps only means I have heard more than enough records of this opus to last a lifetime. Need we have any more when this one is so good? I enjoyed Les Patineurs more, if only because the music is so obviously more at home in orchestral dress. Also the playing is delightfully spirited. I wish "The Dance of the Hours" didn't still remind me of elephants.

*CHOPIN. Piano Concerto No. 2 in F minor, Op. 21. Orazio Frugoni (piano), Vienna Volksoper Orchestra conducted by Michael Gielen. Vox Stereo STGBY511470 (12 in., 20s. 9d. plus 6s. 9d. P.T.). Mono: PL11460 (1/60). Rubinstein, New York S.A., Wallenstein

(3/60) SB2067 The mono version provided both Chopin concertos, one on each side, this F minor one without cuts. The stereo disc has only the one work, but it is cheaper. The music comes out at a much higher level, and on my copy and with my equipment there is a tiny flutter of distortion on all Cs in the treble of the piano, a defect not apparent on the mono disc and scarcely so on side 2 of the stereo. However, the quality is not too bad, and the balance is excellent. Perhaps I was too hard on Frugoni's playing in my previous review, but I would still rather hear and have Rubinstein's more poetic and imaginative performance, even though it is not so well balanced and not quite as satisfying from the stereo point of view.

★DELIBES. Sylvia Ballet—complete. London Symphony Orchestra conducted by Anatole Fistoulari. Mercury Stereo AMS16032-3 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.). Mono: MMA11036-7 (8/59).

would endorse M.M.'s comments on this set, adding that, since he reviewed the mono discs, Mercury have taken his advice and coupled them manually. The quality of sound in stereo is a definite improvement, much more sumptuous, but also more athletic. The orchestral playing is not brilliant, but it gives me a lot of pleasure, as does Fistoulari's affectionate handling of the delightful score. The real pleasure is the appearance, after a curious delay, of a complete recording (save for two short numbers) of this very important ballet score. Tchaikovsky and Elgar both paid warm tribute to it, and it has inspired a rich and stylish modern choreography by Frederick Ashton. Its dramatic strength, as I see it, is the sustained attention to the story, without the digression into interminable divertissement that is the flaw of almost every three-act ballet in existence! This means that Delibes is involved with a minimum of merely pretty-pretty situations, and a maximum of noble, lyrical or dramatic invention.

The record envelopes give a very full and clear synopsis of the action by Cyril Beaumont. My only complaint would be about the clumsiness of putting number and title after the incidents have been described. This is a very welcome set. W.S.M.

★DVORAK. Symphony No. 5 in E minor, Op. 95, "From the New World". Carnaval Overture, Op. 92. Philharmonia Orchestra conducted by Wolfgang Sawallisch. Columbia Stereo SAX2322 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1677 (1/60).

| 1001.5 | Symphony No. 5, Stereo: | V.P.O., Kubelik | Bamberg S.O., Hollreiser | Chicago S.O., Reiner | V.S.O., Ancerl | Berlin P.O., Karajan | Los Angeles P.O., Leinsdorf | 12/59 | SCFL105 | 12/59 | SAX2275 | 12/59 | SAX2275 | 12/59 | SPEN5464 | 12/59 | SFR1064 | 12/59 | SFR1064 | 12/59 | SFR1064 | 12/59 | SFR1064 | 12/59 | SFR4064 | 12/59 | SFR4064

Sawallisch's reading of the New World is a vital, affectionate, perceptive one, more idiomatic than most of its non-Czech rivals on disc, and the record concludes with a stunning performance of the Carnaval Overture. I had high praise for this version when it was issued monophonically, and am even more struck by the vividness of the performances in stereo. It is beautiful stereo, ample and characteristic yet always comfortable. By comparison the stereo sound of the Fontana disc, which contains an even more delightful reading of the symphony, is heavy and dully balanced (though until one makes the comparison its virtues seem abundant), and the stereo version is shorn of an attractive fill-up, Smetana's Vltava. On points I would recommend this new Columbia version as a first stereo choice for the New World-it is a very fine disc. W.S.M.

★GRIEG. Peer Gynt Suites: Nos. 1 and 2. Oslo Philharmonic Orchestra conducted by Odd Grüner-Hegge. R.C.A. Camden Stereo SND5004 (12 in., 15s. 10d. plus 5s. 2d. P.T.). Hollweg, Chorus, R.P.O., Beecham

Holiweg, Chorus, R.P.O., Beecham

L.S.O., Fjeldstad
Bamberg S.O., Perlea
Bamberg S.O., Kraus
This is the fourth record by the Oslo
Philharmonic that has come my way this
month, and it is the one with the most
attractive sound quality, free from the

attractive sound quality, free from the coarseness and pugnacity of the others. As you might expect, Grüner-Hegge has a specially convincing approach to the *Peer Gynt* music: *Aase's Death* is given an unusually moving interpretation, and the Homecoming and Solveig's song are equally striking and fresh.

The two suites by themselves constitute poor value for a 12-inch LP disc, much less than the ample selections conducted by Beecham and Fjeldstad, but then their versions are almost twice as expensive.

W.S.M.

HANDEL. Water Music Suite (arr. Harty). Music for the Royal Fireworks (arr. Harty). London Symphony Orchestra conducted by Antal Dorati. Mercury Mono MMA11017 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

Dorati, though not exactly a Handelian, seems to accept these Harty versions of Handel at their true worth: they are lively recreations of a type of eighteenth-century orchestration that could never be accurately imitated nowadays, not even by engaging all the oboe-players in London. But an odd

thing happens on this disc, and I rather like it. The London Symphony Orchestra, as is well known, contains a fairly large proportion of youthful talent spread out fairly over all its departments. Many of these players have also had experience of working in small chamber groups or ensembles of soloists, and they have absorbed a good deal of the basic feeling of eighteenth-century style. They can feel the lilt of the music and of its attendant graces (not all of which have been removed by Harty), and they can somehow give the effect of stylistic purity over and above Harty and Dorati. In other words, I feel that the personality of the orchestra is stronger here than that of the arranger and conductor combined. It would be difficult to pick out individual felicities without being unfair to dozens of others, but I cannot omit to praise the precision and mirthful jollity of the woodwind in the Hompipe (Water Music) and the Minuets (Fireworks). This disc should give delight to Handelians who place colour and subtlety above the occasional drabness of scholastic monochrome.

**HANDEL. Organ Concertos. No. 5 in F major, Op. 4, No. 5; No. 6 in B flat major, Op. 4, No. 6; No. 7 in B flat major, Op. 7, No. 1; No. 8 in A major, Op. 7, No. 2. Karl Richter (organ), Richter Chamber Orchestra conducted by Karl Richter. Decca Stereo SXL2187 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Recorded on the organ of St. Mark's Church, Munich.

I have already welcomed in these columns the first four Handel Organ Concertos on a single full-size disc, and Nos. 9 and 10 each on a small individual disc, all of them played and conducted by Karl Richter. The present record from the same source is equally successful. The sound of the organ, the stylish playing, the true chamber music quality, all combine to make this music irresistible. This is not the Handel some of us know and prefer to ignore, with great "wooffly" diapasons blaring out. Richter's organ is refined and delicate and wholly delightful, and if only we had preserved organs such as this in London Handel's concertos would never have fallen from favour; the quality of this music is of the highest order, but many of the movements simply will not stand up to the large Victorian organ. Anyway, here is a record to convert you, should you need converting, to eighteenth-century-style music-making at its very best. I wondered why Richter ignored some of Handel's echo effects in the first movement of No. 7 (clearly marked "for" and "pia"), and there were times in this tremendous movement when the orchestra seemed to be slowing down the tempo. Richter gets a good mark for extemporising a slow movement between the two quick ones in No. 8, which is what Handel did, but Richter's seemed too short to have much point. But I realise that the problem of extemporising anything worth while at length is formidable indeed. Possibly the fugue in this A major concerto might have gone a little quicker, if only to stop its sounding in the same tempo as the

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finale. But frankly this work is not up to the level of the other three on the disc, all of which are winners. Richter makes No. 5 sound fairly grand, but he rightly keeps the sixth (the one Handel first wrote for harp) as delicate as possible. He certainly proves that it is possible for one man to play and direct such music without loss of ensemble, and what he can do no doubt Handel could! The recording quality is splendid, and I cannot recommend this record too strongly. I only regret that it is not available in mono, but perhaps that will come. R.F.

HANDEL. Six Concerti Grossi, Op. 3complete. Concerto Grosso in "Alexander's Feast". C major. Gustav Scheck, Hans-Martin Linde (flutes), Horst Schneider, Frithjof Fest, Helmut Winschermann, Heinz Haas (oboes), Otto Steinkopf, Heinrich Göldner (bassoons), Ulrich Grehling, Dieter Vorhalz (violins), Hans Münch-Holland, Hannelore Müller ('cellos), Fritz Neumeyer, Eduard Müller (harpsichords), Eduard Müller (positive organ), Nordwestdeutsche Radio Capella Coloniensis conducted by August Wenzinger. D.G.G. Archive Mono APM14139-40: ★Stereo SAPM 198017-8 (two 12 in., 60s. plus 19s. 6d. P.T.). Available only in Presentation Box complete with booklet, price 8s. 6d.

Concerti Grossi, Op. 3; Mono: Boyd Neel Orch (9/55) LXT5020

This elegantly presented album is a monument to the successful collaboration of musicians and musicologists, something that happens all too rarely in the world of recording. Frederick Hudson spent four years collating 29 sets of part-books of Handel's Op. 3 (loosely known as "Oboe Concertos"), and just to finish the job properly he went through nearly sixty manuscripts as well. Hans Redlich, delving into the unexplored corners of Edinburgh University Library, surfaced with an unknown set of printed part-books which contained a completely different Concerto No. 4, now recorded for the first time. These concertos first appeared in the early spring of 1734, Walsh having pestered Handel into writing what he hoped would be highly successful followers in the long and profitable line of Italian concerti grossi. Either Handel or Walsh had reservations about the "new" Concerto No. 4, since it appeared only in the edition published shortly after the Marriage of the Prince of Orange and the Princess Royal, which took place at St. James's Chapel on March 14th, 1734. Subsequent editions included the familiar No. 4, with the same key-signature but a different instrumental disposition.

Adding to this great labour of scholarship, August Wenzinger produced a performing version that leaves little to be desired in the way of tasteful and musical ornamentation, correct use of early instruments, and a welcome attitude towards florid yet artistic cadenzas. His recorder players use instruments copied from originals by the Nuremberg maker, Christoph Denner, whose bassoons were similarly used as the basis for copies by Otto Steinkopf of Berlin, who also plays in this recording. The oboes, too, are by Steinkopf, and they have a mild, woolly tone (I mean this in no pejorative sense) which blends wonderfully well with the bassoons and the string ensemble. There are two harpsichords and an organ, all modern but all in keeping with the tonal characteristics of Handel's time. Even the violins sound different, as they use the old "short stop" measurement common to all violins that Handel ever played or heard.

The first concerto is for flutes, oboes, bassoons, and strings, and two harpsichords (excellently played by Fritz Neumeyer and Eduard Müller) are used to support concertino and concerto grosso respectively. In the stereo discs this contrast of small and large groups is represented with a fair degree of success, and the sound in general is much better than even the splendid mono pressings. Before the second page of the concerto is reached, we know that this performance is going to be vastly different from the usual run of Handel interpretations. The solo violinist bows and phrases like a good eighteenth-century musician would: he is not content to scrub away. down-and-up bows in alternation, as so many players are. The dialogue of the oboes is beautiful, both musically and tonally, and the same can be said for the pair of flutes in the slow movement. When the solo violins take over, the fine playing is marred now and then by trills that are not quite together, but the ending more than makes up for this tiny flaw. Interpolated between inviting (but too often ignored) rests there are florid but expressive linking phrases, sounding as if they have been extemporised. This kind of ending can be heard time and time again throughout this set of concertos, and always it is contrived with great sensitivity and musicianship.

The second concerto, also in B flat, has an unusual concertino in that two 'cellos are used besides the usual two violins and oboes. The dotted rhythm of the Vivace is played with great gusto, and the sparkling dialogues of the violins above make thisespecially in the stereo version-almost a 3-D experience. The two violoncellos come into their own in the Largo, where they arpeggify delicately before and during a gorgeous oboe solo, wonderfully decked out with ornamental notes and discreet trills. The last movement is noteworthy for its use of unequal notes (where equal ones are printed) in the 'cello and bass parts. This is just one instance where Wenzinger's thorough knowledge of performance practice helps to liven up a movement that so often sounds plodding and uninspired when played literally.

Concerto No. 3 in G begins with a short Largo embellished with a very appropriate oboe cadenza, leading straight into the vigorous Allegro. Once again there is ample variety in the bowing and phrasing. In the last movement the 'cellos at least might have trilled on the dotted crotchets which form so significant a part of the subsidiary theme. Otherwise the performance is first-

rate. Effective use of double-dotting is made in the opening of the fourth concerto, and the subject of the ensuing Allegro is treated with a deft and alluring crispness. The polyphony is beautifully clear in the last-but-one movement, and the bass never too heavy. To end with, there is a Minuet and Trio (not so-called) which benefits from judiciously applied zoppa rhythms—a sort of Scotch snap, but not too snappy for comfort.

Concerto No. 5 will be familiar to Elgarians as the Overture in D minor. Wenzinger makes a difference between the prevailing triplet figure and the later foursquare rhythm, with the result that here and there the ensemble sounds untidy. It would have been much better to align these apparently conflicting rhythms. There is some crystal-clear organ playing from Eduard Müller in No. 6, a short twomovement work with oboes and bassoons to enrich the sound of the strings. Equally successful is the C major concerto, known as Alexander's Feast, traditionally performed before Act 2 of Handel's setting of Dryden's "Cecilian Ode". The concertino of two violins, 'cello, and harpsichord is in excellent hands, and the balance both internally and via the microphone as perfect as one could wish. The "new" Concerto No. 4 is a slight but charming work and makes its début graciously and with the minimum of fuss.

Even if you only propose to buy the mono version, the outlay will be more than double the cost of the old Decca recording under Boyd Neel. Good for its time, it cannot now compare with this brilliant pair of discs except on grounds of price. The D.G.G. sets, mono or stereo, are well worth the extra money and should give great pleasure to all who study them, as they deserve to be studied.

D.S.

**MANDEL. Concerti Grossi, Op. 6:
No. 12 in B minor; No. 10 in D minor;
No. 9 in F major. I Musici. Philips
Stereo SABL129 (12 in., 30s. plus
9s. 9d. P.T.).

I imagined, when I first saw this disc, that I Musici were intent upon drawing their hearers backwards through one of Handel's most familiar sets of concertos. No. 11, however, is missing, and I do not know if subsequent discs will include it, omit it, or proceed with the series until we reach No. 1, or what. This is good stereo of its kind; that is, the sound is warm and rich, well-spread and well-knit, with more than adequate depth for a group of so few musicians. But it is not the kind of stereo that best suits the spatial contrasts of the baroque concerto grosso. As so often happens in Handel's concertos, the small group of players is nothing more than a string trio of two violins and 'cello (with harpsichord), while the ripieno players are a normally constituted string orchestra. The area, or if you like aura, of sound should accordingly shrink somewhat when the small group plays on its own, but in fact the effect of breadth and depth is scarcely diminished here. It is almost as if an attempt

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were made to compensate for the loss of volume by increasing the feed from the microphones. There is a slight sensation of direction of sound in the second movement of the B minor concerto, when a phrase from the solo first violin is echoed by the solo second; even here, though, the first violin produces a left-to-middle effect, whereas the second is quite clearly right. Clearer differentiation of the source of sound would have resulted in a better overall impression in this movement and a clearer polyphonic texture in the more complex ones.

I Musici play with their usual finesse of tone-sensuous in quality but not lacking in robustness when the occasion demands. The soloists are good, and the harpsichordist tolerable when audible. They play the notes, the whole notes, and nothing but the notes. Why, then, is this performance unsatisfactory? For me, there is a lack of imagination, although there is plentiful evidence of musicianship. There is no attempt to ornament, even mildly, those passages so obviously in need of it that one's fingers twitch for a trill. Successive and identical notes quite apart from standard cadences cry out for some form of recognition, but this they are constantly denied. All groups of four semiquavers are played with alternating, regular, and eventually monot-onous down-and-up-bows—as in the Allegro just quoted from the B minor concerto. The Larghetto (which Sir Henry Wood used to call "New Largo" at his Promenade Concerts) embodies no attempt at varying the melody on repeats. The finale shows some feeling for style in that the dotted rhythm is played in triplet fashion so that, when the written-out triplet first appears (bar 20), there are no finicky bumps.

No such logic is applied, as it should be, to the movement in stile francese that opens the 10th concerto. Great rhythmical confusion reigns here, and we are released from it only by the beginning of the Allegro, which is once again spoilt by a too literal interpretation of the bowing scheme. Everything chugs relentlessly. The following Air is played with reverent, deadpan suavity, the harpsichord being either inaudible or else deliberately omitted. The last-but-one movement, an Allegro, needs more elegant, less pedestrian phrasing of its nobly sequential bass theme. No. 9 in F begins well, but the Allegro theme with its repeated quavers demands a crisper kind of bowstroke than I Musici care to give it, and consequently the total effect is rather thick and stodgy when it might be clean and scintillating. The Larghetto, a beautiful movement in siciliano style, likewise needs to breathe here and there. The fugal Allegro which follows is too heavy by far, but the closing dance movements, Minuet and Gigue, are quite well played.

I could not refrain from comparing this disc with the excellent and stylish performances of Handel's other great set of concertos—Op. 3—reviewed above. If anyone needs a lesson in critical comparison, they could not do better than listen to I Musici and then to Wenzinger and his Cappella Coloniensis, D.S.

HAYDN. Salomon Symphonies—Volume two. No. 99 in E flat major; No. 100 in G major, "Military" (ALP1693): No. 101 in D major, "The Clock"; No. 102 in B flat major (ALP1694); No. 103 in E flat major, "Drum Roll"; No. 104 in D major, "London". (ALP1695). Royal Philharmonic Orchestra conducted by

"London". (ALP1695). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. Mono ALP1693-5 (three 12 in., 90s. plus 29s. 3d. P.T.).

Ever since Beecham's recording of the first six Salomon symphonies was issued in December 1958 I have been waiting eagerly for the second six to complete the set, and here at last they are. I don't propose to review them in quite so much detail, because by now anyone who loves these symphonies (and what musician could fail to?) will have had a chance of discovering for himself the particular qualities that make Beecham's performances of them unique. It is a pretty safe bet that anyone who owns and admires the earlier set will want to add these records to them.

However, for the benefit of those who may be coming to Beecham's Haydn for the first time perhaps I should briefly recapitulate some of the factors on both sides of the balance-sheet. Debits first. Beecham is less scrupulous than one might wish in a "complete edition" about using the best available texts of the music; he does not take advantage of the researches of Mr. Robbins Landon in particular. He never repeats the expositions in Haydn's first movements and often omits the repeats elsewhere (though not in the minuets, of course). He tends to take both "slow movements" and minuets rather more slowly than the music or Haydn's markings really warrant—not from lack of tempera-ment, I need hardly say, but from his preoccupation with expressive phrasing. Sometimes this makes for rather too much languor in the slow movements, I think, and too much pomposity in the minuets, but on the reverse side of the coin is the superb rhythmic vitality of the outer movements. Even when Beecham's tempi are slower than those of younger conductors his allegro movements can more than hold their own by virtue of this rhythmic tautness, and this gives them a genial heart-warming quality that never degenerates into the neurotic bustle of more streamlined performances.

The second set of Haydn's London symphonies is better known than the first, and so there are rather more competitive versions than before. For the sake of those who already own any of them here are a few comparative notes.

The only other conductor to have given us the complete set is Mogens Wöldike, with the Vienna State Opera Orchestra. This version, which formed part of the Vanguard catalogue, is not available at the moment, but since it may be again I should point out that it has the advantage of giving us, as far as scholarship can establish them, the notes that Haydn actually wrote. The trouble is that Wöldike seems unable to go far beyond the notes; he avoids Beecham's occasional eccentricities of tempo, but he

also fails to give us Beecham's wonderfully

lyrical phrasing, and the result is rarely thrilling.

Separate symphonies: No. 99. Krips gives a very satisfactory performance of this rarely played symphony on LXT5418 (coupled with No. 94; also in stereo), and those who find Beecham's tempi too slow may prefer it. Yet the finale provides a very clear example of the way in which Beecham's phrasing gives life to a slower tempo. In the minuet he avoids any touch of rusticity, while Krips speeds it up into a real ländler; I can't help feeling musical truth probably lies in between! No. 100: There were already three good versions of the Military—Solti's (LXT2984, coupled with No. 102), Dorati's (MMA11055, coupled with No. 101) and Leitner's (DGM19151, coupled with No. 102). The first two (with English orchestras, be it noted), give brilliant performances, with fast and sometimes over-fast tempi; Leitner tends towards warmth and geniality, which is perhaps why I reviewed it with such enthusiasm when it came out. Beecham's No. 100 is the most consistently vigorous of the new set, and I feel he gets the best of both worlds. No. 101: This is not the best of Beecham's set, with a rit. at the end of the introduction that makes it sound like the end of the symphony, an unusually slow "clock" movement, and some rather vulgar touches in the minuet (phrasing for once overdone). Yet in spite of this it scores over its rivals by being more genial than Dorati (see under No. 100) and more graceful than Münchinger (LXT5040, coupled with No. 88). No. 102: Beecham's version of the B flat is marred only by a minuet of rather sombre character. Strangely enough, Solti's minuet is positively funereal, and while Leitner's is not, he is on the whole a good deal stodgier than Beecham (for both versions see under No. 100). No. 103: Here there is really no competition with Beecham, though one might wish there were, since his andante is quite eccentrically slow; strange that Beecham of all people should miss the gait of so Schubertian a theme-there is no need, after all, for all the variations to keep to the initial tempo. This is a serious blot, but the remaining movements, and particularly the finale, are wonderful. No. 104: Here, as with No. 100, we now have three very good versions-Rosbaud's (DGM18363, coupled with No. 92), Kempe's (ALP1471, coupled with Mozart's No. 34) and the new Beecham. All are magnificent readings of a magnificent work, and if Beecham's minuet is the slowest of the three it is nevertheless phrased with a conscious pride that is surely justified at the end of such an immensely worthwhile undertaking as the recording of these twelve symphonies. Beecham's "Salomons" will, I have no doubt, take their place among the classics of the gramophone, along with Schnabel's complete Beethoven sonatas and Toscanini's Verdi—not "definitive" (Heaven forbid!) but so rich in musical understanding that even their idiosyncrasies can hardly fail to be loved.

CLASSICAL LP CATALOGUE-MARCH 1960 See page 543 ★HINDEMITH. Mathis der Maler.
★TOCH. Symphony No. 3, Op. 75.
Pittsburgh Symphony Orchestra conducted by William Steinberg. Capitol Stereo SP8364 (12 in., 30s.

plus 9s. 9d. P.T.). Mono: P8364 (11/57).

This fine record is even finer in its stereo form—gleaming, clear and well-balanced in sound, and I hope many who have gone over to stereo equipment will buy it and discover a symphony which is colourful, attractive, easy to follow, yet engrossing in its progress—a work which deserves to be known as widely as the Hindemith coupling (Hindemith's scoring, with its thick-drawn lines of energetic counterpoint, gains immensely from stereo). Toch's Third Symphony, by the way, is the score for Norman Dixon's fine ballet, The Cord, whichewill have been seen at the Croydon Theatre-in-the-Round by the time these words appear. A miniature score is published by Mills Music.

KODALY. Háry János Suite—complete. PROKOFIEV. Lieutenant Kijé Suite, Op. 60. Philharmonia Orchestra conducted by Erich Leinsdorf with Dan Iordachescu (baritone). Capitol Mono P8508: *Stereo SP8508 (12 in...

30s. plus 9s. 9d. P.T.). This is a very good record, in both editions, of two favourite pieces, both colourful, brilliantly scored, brimming with attractive melody and highly picturesque. I particularly like Leinsdorf's handling of the first number of the Háry János Suite. "The Fairy Tale Begins", where the mists seem to roll back, and the light comes up on a rich, substantial world of legend. For though the plot of the opera is basically comic, there is feeling in the musicespecially in the Love Song, No. 3, with its throbbing cimbalon. The puppets on the Viennese Musical Clock strut precisely and with charm. Napoleon (saxophone solo) grovels vividly before the invincible János. The procession of Aiglons, all looking alike, pay homage to him with grotesque humour.

Lieutenant Kijé, you remember, was Prokofiev's first composition on his return to Russia-music for a children's film about a non-existent soldier who had to be invented since his name had appeared by mistake on a roll sheet. Though no more than a uniform on a pole, Kijé had a fairly adventurous life; he was married, went on a honeymoon, and was eventually buried with full military honours. Leinsdorf uses the version of the Suite with a baritone solo (usually the Romance is sung by a solo double-bass; the Troika by 'cellos, saxophone and bassoons). Dan Iordachescu is a slightly ordinary singer; he should show more sentiment in Kijé's love-song, more humour in the Troika ballad ("A woman's heart is like an inn; all those who wish go in"-understandably enough, Mrs. Kijé was ready to flirt with all comers). But there is nothing missing in Leinsdorf's handling of the score. The Wedding tures are as merry as can be, and the Birth of the lieutenant, forming himself in the midst of distant bugle calls and delicately pretty military music, is beautifully portrayed. So

is Kijé's funeral music, in the course of which his career is surveyed in miniature, with the tunes coming back in new scoring, inventively put together. All in all, a most enjoyable record.

*LISZT. Faust Symphony, G.108.
Orpheus—Symphonic Poem, G.98.
Alexander Young (tenor), Royal
Philharmonic Orchestra and
Beecham Choral Society conducted
by Sir Thomas Beecham, Bart.,
G.H. H.M.V. Stereo ASD317-8 (two
12 in., 60s. plus 19s. 6d. P.T.). Mono:
ALP1737-8 (2/60).

Since I reviewed the mono version of this recording in February, I needn't expatiate on the grandeur of the music or the glory of the performance. This is one of the most exciting things I have heard on a gramophone for quite some time, and I advise everybody to seize this opportunity of getting to know a neglected masterpiece in an interpretation which brings it vividly to life in every detail.

The sound was already excellent in mono, but in stereo it is even more beautiful. having a remarkably lifelike tone-quality, a widespread, and an irreproachable balance. The end of side 3 is a model example of how to set a solo voice, a chorus and an orchestra in correct perspective.

D.C.

LALO. Symphonie Espagnole, Op. 21.
RAVEL. Tzigane. Ruggiero Ricci
(violin), Suisse Romande Orchestra
conducted by Ernest Ansermet.
Decca Mono LXT5527: ★Stereo
SXL2155 (12 in., 28s. 9d. plus 9s. 4½d.
P.T.).

★LALO. Symphonie Espagnole, Op. 21. ★TCHAIKOVSKY. Sérénade Mélancholique, Op. 26. Leonid Kogan (violin), Philharmonia Orchestra conducted by Kyril Kondrashin. Columbia Stereo SAX2329 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1683 (2/60).

Symphonic Espagnoles: Stereo:
Menuhin, Philh., Goomens (10/59) ASD200
When reviewing Kogan's mono recording of the Symphonie Espagnole, I said that his playing was as accurate, virtuosic and sensitive as I had heard, and even after listening to Ricci and Menuhin, I still found it so. Neither can rival him for sweetness of tone, sureness of intonation, intensity of pianissimo, or command of bravura (listen to the fireworks in the final movement).

Unfortunately, these purely technical accomplishments are not enough in the Symphonie Espagnole, which needs a command of Spanish idiom and emotional warmth, in both of which Kogan is deficient; he seems disappointingly cool and nonchalant after Ricci and Menuhin. Ricci, who gives a pretty dazzling performance, is much more at home with the Spanish fire and languor of the music; Menuhin is even more so. and he brings to his performance the grand style of the great violinist which makes him the winner for me. The best testing-point is the very beginning of the work: the way in which each of the three soloists handles the opening flourish, after the brief orchestral introduction, gives a clear idea of their three different conceptions.

I praised the Columbia mono recording as highly as Kogan's violin playing in my previous review, and the stereo is even better —a lovely sound, nicely balanced, with the soloist well detached but not too far forward. The H.M.V., however, while not quite of the same excellent quality, manages to get more of the orchestral part across, as well as keeping Menuhin just the right distance in front. The Decca is not so good: Ricci is spotlighted completely at the expense of the orchestra, giving his bowing and tone a coarse quality which they do not possess in reality (the effect is even more noticeable in the mono version). The difference between the three recordings can be heard clearly at the end of the first movement: the flute phrases which accompany the soloist's final statement of the main theme are vivid on the H.M.V., moderately clear on the Columbia and faint on the D.C.

★MENDELSSOHN. Symphony No. 4 in A major, Op. 90, "Italian".

*MOZART. Symphony No. 40 in G minor, K.550. Oslo Philharmonic Orchestra conducted by Oivin Fjeldstad. R.C.A. Camden Stereo SND5006 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Mendelssohn Sym. No. 4; Stereo: Israel P.O., Solti Vienna Singverein, Remoortel

Mozart Sym. No. 40; Stereo: Philharmonia, Klemperer (8/59) SAX2278

MENDELSSOHN. Symphony No. 4 in A major, Op. 90, "Italian". Munich Philharmonic Orchestra conducted by Fritz Rieger.

SCHUMANN. Symphony No. 3 in E flat major, Op. 97, "Rhenish". Berlin Philharmonic Orchestra conducted by Ferdinand Leitner. D.G.G. Heliodor Mono 479025 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Two cheap versions of Mendelssohn's Italian Symphony. The Heliodor one seems to be fairly old; the Schumann side was issued here five years ago as DG16084, and the Mendelssohn sounds of similar vintage, with a mellow, undetailed timbre that sometimes seems rather faint (in the third movement and in parts of the Rhenish I had to get up and turn the volume control higher). The Camden disc is more modern, and it is stereophonic, with a big, aggressive quality of sound as though you were on the conductor's rostrum yourself. Detail is very clear, but (on my gramophone at least) the horns are inclined to distort when they play out.

Neither performance is in the top flight. The rhythms in Fjeldstad's version lumber the first movement and make the Pilgrims' March seem quicker than it is (crotchet=72, which is a shade fast). The last movement dances along, but without genuine sparkle. Rieger, on Heliodor, goes toward the other extreme and pulls the Pilgrims' March back (crotchet=54, which makes the spare texture sound almost embarrassed); his rhythmic impulse is sluggish too—the pulse slackens to almost nothing at the end of the development (38 bars before letter D) of the first movement.

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Piano Concerto No. 1
Vivian Rivkin, Piano
Vienna Festival Orchestra
Conductor: Herbert Grossman
WH 20001 (MONO)

'Swan Lake' Suite
'The Nutcracker' Suite
Vienna Festival Orchestra
Conductor: Herbert Grossman
WH 20012 (MONO)

OVERTURES
William Tell (Rossini)
Light Cavalry (Suppe)
Fra Diavolo (Auber)
Die Fledermaus (Strauss)
Vienna Festival Orchestra
Conductor: Kurt Adler
WH 20009 (MONO)

DVORAK
'New World' Symphony
Vienna Festival Orchestra
Conductor: Philip Vernal
WH 20015 (MONO)

JOHANN STRAUSS Famous Waltzes WH 20011 (MONO) GRIEG
Piano Concerto in A minor
Peer Gynt Suite No. 1
Alfred Schneeberger, Piano
Vienna Festival Orchestra
Conductor: Kurt Adler
WH 20002 (MONO)

TCHAIKOVSKY

1812' Overture
LISZT
Hungarian Rhapsody No. 2
BERLIOZ
Hungarian March
Vienna Festival Orchestra
Conductor: Victor Desarzens
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GALA RECORDS 114 CHARING CROSS ROAD, LONDON, W.C.2.

There isn't a really commendable stereo Italian: Solti's has the most vivid sound, but the performance is heartless. Remoortel gives a nice performance, but the sound is unconvincing. Fjeldstad's reading of the great G minor Symphony on the reverse side of the Camden disc is extremely humdrum: the first Allegro molto is almost Allegretto, and he contrives, almost by a miracle, to make the finale sound cheerfully rustic! The only other stereo version of K.550 is conducted by Klemperer, who is not my sort of Mozartean; he takes the first movement at the same pace as Fjeldstad, but there the similarity ends, for the slow tempo has a meaning in Klemperer's performance, the phrases sing with wonderful eloquence, and the tension doesn't flop-it may not be your idea of Mozart, but music is indisputably being made.

MOUSSORGSKY. Night on the Bare Mountain. Lamoureux Orchestra conducted by Jean Fournet. Philips Mono SBF212 (7 in., 5s. 3d. plus 1s. 84d. P.T.).

An efficient but rather average sort of performance; by which I mean that the main part of the piece is delivered at something less than the maximum amount of frenzy, while I have heard the coda more affectingly played. But then, it's very difficult to bring off this work so that it lifts you out of your seat; on records the only two conductors I have heard do it are Giulini and Maazel and neither of these performances is available on its own. (Giulini's—Col. 33CX1523—is a mono record mainly taken up with Tchaikovsky's 2nd Symphony, while Maazel's—D.G.G. SLPM138033 and LPM18574-stereo and mono, is recorded with Respighi's Pines of Rome and Rimsky-Korsakov's Capriccio Espagnol.) Still, it's worth considering whether you really want this piece on its own, for it does mean a hold-up in the middle of the orgy while you go and turn the record over, which is a bad thing for

The sound is good mono but not spectacular, which it should be for such music, and one or two passages are very congested indeed.

T.H.

MOZART. Plano Concertos. No. 17 in G major, K.453: No. 27 in B flat major, K.595. Alfred Brendel (piano), Vienna State Opera Orchestra conducted by Paul Angerer. Vox Mono PL11260 (12 in., 30s. plus 9s. 9d. P.T.).

Vox seem to have made quite a speciality of Mozart's piano concertos over the years, but this is the first time they have recorded the young Viennese pianist, Alfred Brendel, in any of them. One wonders why, because on the strength of these two performances Brendel has a combination of technique, temperament and sheer understanding of the music that is far too rare among pianists. I hope that Vox will give us many more of his performances of Mozart concertos, but I also hope that they will provide him with the recording he deserves. Although the internal balance (between piano and orchestra, and between the various sections

of the orchestra) is adequate on the present record, the whole sound is over-resonant, which clouds the detail and damps out all brilliance.

With that off my chest, I can try to describe just why I like these performances so much. In the first place they are so completely characterised. Without going to dynamic extremes Brendel manages to avoid completely the neutral tinkling which often passes for Mozartian style. Here the phrasing is always alive, and when the music calls for it there is a virtuosity which is all the more exciting for being kept under perfect control. Moreover Brendel does not tie himself slavishly to the notes as printed in modern editions; he rightly feels free to join in the orchestral tuttis (particularly in K.453) and to insert the occasional cadential flourish. Since the orchestral accompaniment is thoroughly musicianly one gets far more impression than usual of co-operation between soloist and orchestra-the feeling of expanded chamber-music that these concertos demand.

Two points which I should want to question in Brendel's and Angerer's interpretation may be worth mentioning. The first movement of K.595 seems to me just a little slow: the whole concerto is shot through with resignation, it is true, but here the impetus seems occasionally to flag. The other point concerns the finale of K.463. This is a theme (allegretto) and five variations, followed by a finale (presto). Mozart marks no changes of tempo for the variations, yet the third of them clearly needs to be taken slower than the rest. Some pianists attempt to maintain the same speed throughout, which makes a most uncomfortable effect; others merely ease the tempo a bit. Brendel and Angerer, scorning halfmeasures, make a very considerable change of tempo for this one variation, which I find too extreme to be convincing. I had a chance of discussing this with Brendel when he was in London recently, and he justified it by reference to the tradition of an "adagio variation" in most Viennese sets of this period. Perhaps-yet I think this variation occurs too early in the movement to lend itself easily to this treatment. It is a difficult point, but on reflection I am inclined to think that the best solution would have been to take a rather slower pace for the main allegretto tempo; certainly Brendel's phrasing could still give the theme all the perky charm it calls for.

MOZART. Symphonies. No. 31 in D major, K.297, "Paris"; No. 36 in C major, K.425, "Linz". Les Petits Riens Overture, K.299b. Bavarian Radio Symphony Orchestra conducted by Ferdinand Leitner. D.G.G. Mono LPM18579 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLPM 138046 (1/60).

J.N.

The arrival of the mono version gives me a chance to repeat, at least briefly, the welcome that I accorded to the stereo version a month or two ago. Leitner gets beautiful phrasing from his Munich players, and altogether this is one of the most enjoyable records of minor Mozart that I have

heard for a long time—though I still find the minuet of the Linz just a little stodgy. The quality of sound in the mono version is naturally not quite so exciting as on the stereo; the strings lose some of their luminosity. But the internal balance is just as good as ever, and the playing just as musical.

J.N.

MOZART. Serenades. No. 13 in G major, K.525, "Eine kleine Nachtmusik"; No. 6 in D major, K.239, "Serenata Notturna". Three German Dances, K.605: Nos. 74, 75 and 76. Minuets. Minuet in C major, K.409 from "Symphony No. 34 in C major, K.338"; Minuet in D major from "Divertimento No. 17 in D major, K.334". Philharmonia Orchestra conducted by Colin Davis. H.M.V. Mono XLP20019 (12 in., 16s. 11½d. plus 5s. 8½d. P.T.).

It is extraordinary that this should be Colin Davis's first record for one of the major companies. He has of course to overcome the traditional prejudice the British feel against their own conductors. and he would surely be more widely acclaimed in any other country. The choice of music is a little peculiar, ranging as it does from Mozart's best-known minuet (from K.334) and Eine kleine Nachtmusik to a little-known serenade and a minuet that seems to be new to the catalogue. However the mixture is pleasant enough, while the playing is polished, stylish and imaginative. Eine kleine Nachtmusik, unlike the new D.G.G. version reviewed below, has all the necessary repeats, and, filling two-thirds of a side may be said to cost roughly half as much. The K.605 dances which complete the first side are played with splendid exuberance, and their humorous goodnatured scoring is a delight. The minuet Mozart wrote as an addition to his Symphony No. 34 in C is a very grand affair, surely too large in scale to fit this particular symphony; excellent listening all the same. The D major minuet that follows it is really one minuet too many, and the less welcome for being in the same key as the Serenata Notturna that follows it. However it could hardly be played more stylishly, while the Serenata itself is a joy. Just one detail: notice how, in the opening March just after the double bar, the conductor brings out the surprising viola part and then keeps the pizzicato strings right down so that the drums dominate. The effect is irresistible. The drums, by the way, are plum in tune and unusually well recorded. Indeed, the quality of this disc is excellent all through, and the price is not the least of its many attractions.

MOZART. Serenade No. 13 in G major, K.525, "Eine kleine Nachtmusik". Berlin Philharmonic Orchestra conducted by Ferene Fricsay. D.G.G. Mono EPL30430: *Stereo SEPL 121027 (7 in., 12s. plus 3s. 11d. P.T.).

This is a well-drilled performance of considerable vitality. The finale goes at a tremendous pace and makes exciting listening. Whether such speeding accords with the conventions of serenading I would

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rather doubt, and for those who prefer more relaxed playing there is Colin Davis's version reviewed above. Quality is mag-nificent on the stereo disc, but a good deal less good on the mono for some reason; the slow movement here and there lacks warmth. This movement, in any case, suffers from the fact that all repeats are omitted, and some of them, notably that in the C minor section, are sorely missed. Apart from this, the stereo version is strongly recommended.

OSTRCIL. Stations of the Cross-Variations for Large Orchestra, Op. 24. Czech Philharmonic Orchestra conducted by Václav Neumann. Supraphon Mono LPM449 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

In those countries of Eastern Europe where the Soviet view of art prevails, orthodox musical theorists tie themselves in knots trying to excuse and justify their "modernists" of the twenties and thirties. Patriotism impels them to praise and publicise their leading composers of that time, but the hard fact remains that these men used a dissonant style which has since been condemned as irresponsible bourgeois experimentalism.

Such a figure is Otakar Ostrcil (1879-1935). The Supraphon sleeve-note refers solemnly to his "exceptionally complex language" and describes his last symphonic work, The Stations of the Cross, as "no less daring today than when it was first per-formed in Prague in 1929". Then comes the explaining away: "This work . . . lives a justified existence today because it was . . . created out of the composer's profound inner need and aimed not at cool artistic intellectualism but at man and his vital

All of which only goes to show that hidebound theories, however laudable in aim

(and I sympathise with Eastern Europe's insistence on "inner need" as against "cool artistic intellectualism", so long as it results in good music) leads in the end to completely meaningless judgments. For the plain truth is that ideological condemnation or exoneration of Ostrcil is quite beside the point, for the simple musical reason that he was a bad composer (judging from this work). He may have been a most sincere and forward-looking artist (he was an admirer of Berg, and was responsible for the first Prague performance of Wozzeck in 1926), but there's nothing complex or daring about this music at all: it's just empty late-romantic rhetoric, bolstered up by a certain amount of twentieth-century dissonance. The tortured harmonic style (actually far less tortured than in works of Schoenberg written twenty years earlier) cannot conceal an essentially inexpert method of composition-the piling up of banal sequences against over-repetition of an insignificant rhythmic figure (POM-papom). The general effect is not unlike Dohnányi's cruel take-off of the ultimate romantic agony in the introduction to his Variations on a Nursery Theme.

The performance is splendid, so far as I could judge without a score; the recording is good on the whole, though the quieter moments sound a little dim and the quality deteriorates towards the end of side 2.

RACHMANINOV. Piano Concerto No. 2 in C minor, Op. 18. TCHAIKOVSKY. Piano Concerto No. 1 in B flat minor, Op. 23. Felicja Blumenthal (piano), Vienna Musikgesellschaft Orchestra conducted by Michael Gielen. Vox Mono GBY11500 (12 in., 17s. plus 5s. 6d. P.T.

*TCHAIKOVSKY. Piano Concerto No. 1 in B flat minor, Op. 23. Artists and orchestra as above. Vox Artists and orchestra as above. Stereo STGBY511510 (12 in., 20s. 9d. plus 6s. 9d. P.T.). Tchaihovsky Piano Concerto, Stereo:
Cliburn, Orchestra, Kondrashin (12,
Curzon, V.P.O., Solti (6/5)
Pennario, Los Angeles P.O., Leinsdorf (12/58) SB2006 (6/59) SXL2114

Cziffra, Philh., Vandernoot Here are two more offerings from Vox's bargain basement-the two piano concertos in mono for 22s. 6d., and the piano concerto in stereo for 27s. 6d. And there's no doubt in my mind which is the better proposition

the stereo. Felicja Blumenthal gives a big, masterful performance of the Tchaikovsky, and on the whole handles the lyrical elements with tasteful feeling. Nevertheless, there are moments when I find her approach a little too business-like: in the introduction she presses forward too determinedly to achieve a real maestoso, and in the slow movement her touch and rubato are not quite sensitive enough to bring out all the poetry of the music. The recording is the best piece of Vox stereo I have heard to date: a big sound, tolerably lifelike, with plenty of space and separation, except in the heaviest fortissimo passages, where things become a little congested. The balance is excellent in some places, but very odd in others: how is it that the flutes are so near at the end of the introduction and in the slow movement that one can hear them breathing, and yet they are almost completely obscured in the finale by the piano's main theme? If economy is your chief consideration, I think you'll find this disc just acceptable; otherwise, I recommend making your choice between Cliburn and Curzon (I personally prefer the latter).

Turning to the mono offering, the performance of the Rachmaninov is on a par with the Tchaikovsky, but this disc cannot be recommended on account of the poor recording: the piano tone is shallow and the orchestral sound harsh and con-

RESPIGHI. Ancient Airs and Dances Philharfor Lute-complete. monia Hungarica conducted by Antal Dorati. Mercury Mono MMA11078: ★Stereo AMS16028 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Ancient Airs and Dances in stereo might, to some people, seem an extravagance, but I should like to remind them that these three suites by Respighi call for widely different ranges of tone colour and dynamics, as well as for a particularly mellow acoustic capable of heightening the often evocative

powers of the orchestration. Respighi's generous but sensitive application of modern colour, both harmonic and orchestral, benefits enormously from the sonorous and widespread front put up by this recording, which features the many excellent players of the Philharmonia Hungarica. orchestra is largely composed of Hungarian refugee musicians domiciled at the time of the recording in Vienna, and it is most appropriate that they should be conducted by Dorati.

The last complete set of these three suites was also made in Vienna, by the State Opera Orchestra under Litschauer (Vanguard-now deleted)-a fair, but not really exciting performance. In the new version, there is a harpsichord in place of Litschauer's piano, and it is not only well played but comes through beautifully, sounding a little to the right of the main body of strings. The Hungarian string players are exceptionally gifted technically, and their intonation in the many tricky octave doublings is absolutely perfect. A vast improvement, both technically and musically, on the earlier recording-even when comparing mono with mono.

Dorati brings a delightful rhythmic grace to Il Conte Orlando (Suite I) and lets the musette effect in the Villanella have its head. Particularly praiseworthy is the oboe playing here: the soloist's tone is keen, fresh and just sufficiently rustic to give the right illusion. In the second suite Dorati lavishes particular care on the beautiful tune of Laura soave and the Bergamasca of Gianoncelli. The strings are lush here, and although the mono pressing is good there is nothing to beat the stereo for getting rid of that slight "boxiness" and freeing the tuttis from all restraint. My favourite movement, the anonymous Italiana from Suite III, is played with great affection and warmth, and the pizzicato notes of the lower strings sound lusciously vibrant. In the final Passacaglia the chordal passages make a grand effect, and we almost forget that this is only a string orchestra.

If you like old music tastefully renovated, beautifully played and magnificently recorded, this is the record for you, and if you can't buy the stereo for purely practical reasons do make a point of hearing it on someone else's equipment. It really is very fine indeed.

RESPIGHI. The Pines of Rome. The Fountains of Rome. Philadelphia Orchestra conducted by Eugene Ormandy. Philips Mono ABL3277 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SABL113 (12/59)

This was a successful stereo issue and it sounds well in mono too. As in the stereo version, the very loud end of the Pines sounds very much held back; otherwise the quality of sound is very good indeed. I must report a slight surface on the other side which persisted all through the first, quiet piece, but maybe I struck a bad copy-better test it, though.

This sort of music suits Ormandy and his orchestra down to the ground and you are not likely to fault the performances them-

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S.

RESPIGHI. Feste Romane. London Symphony Orchestra conducted by Sir Eugene Goossens. Top Rank Mono 25/019 (12 in., 18s. 10½d. plus 6s. 1¼d. P.T.).

Of Respighi's Roman tone-poems, I quite like the Pines and the Fountains in a quiet way (the latter found its rightful home recently in the cinema as most evocative background music to a Technicolor film showing the real thing), but I really can't stand the Festivals. The orchestration is as brilliant, exotic and ear-splitting as Stravinsky's in The Rite of Spring and Prokofiev's in Ala and Lolly, but the actual musical material is of incredible banality. Respighi had something of Puccini's gift for appropriating the latest harmonic and colouristic discoveries of serious modernists, but none of that composer's ability to turn them to personal account and build them into a coherent structure. The unashamed jostling together of chords from Petrushka, straight Neapolitan melodies, brass bellowings from The Rite of Spring and obvious tarantella tunes results in a formless pot-pourri which needs a singular lack of taste for its enjoy-

The one serious miscalculation of the scoring is the blatant over-use of percussion, and this sets recording engineers a tricky problem. I would say that the sound of this disc is a lifelike reproduction of what one hears in the concert-hall; in other words, the texture is often obliterated by boomings and clatterings of bass drum, cymbals, side drum, tambourine and rattle. Whenever the percussion does let up, the general tonequality is revealed as very good indeed, if rather strident as befits the score. This is strictly a record for those with tolerant neighbours.

D.C.

ROSSINI. Overtures. William Tell; Semiramide; The Thieving Magpie; Cenerentola; The Barber of Seville. Bamberg Symphony Orchestra conducted by Jonel Perlea. Vox Mono GBY11180 (12 in., 17s. plus 5s. 6d. P.T.): *Stereo STGBY511180 (12 in., 20s. 9d. plus 6s. 9d. P.T.).

Rossini overtures are by no means the easiest things in the world to conduct, and Jonel Perlea is only intermittently successful with the five he has chosen. The one real winner is William Tell, which broods, storms, yodels and gallops in the very best Elsewhere there are some good moments-a really thrilling crescendo and some very witty oboe and piccolo playing in Cenerentola, for example—but in general a certain cautiousness precludes the true Rossinian effervescence. The opening of The Barber is tentative, the main allegro of Semiramide doesn't drive properly, the slow section of the same overture lacks precision. Bad marks, too, for the mad tearaway ending of The Barber; the equivalent in The Thieving Magpie shows how it should have been handled.

It's apparently not very easy to record Rossini's overtures, either, judging from the two examples I've heard this month. Those magnificent trombone passages that follow the crescendi are sadly muffled, and the

triangle and tambourine in Semiramide are hardly audible; on the other hand, the solo 'cellos at the opening of William Tell are so near as to sound like a string quartet, and all the woodwind solos are unduly spotlighted. These faults are common to both mono and stereo versions, as is the rather harsh tone in fortissimo.

D.C.

**SAINT-SAENS. Symphony No. 3 in C minor, Op. 78. Marcel Dupré (organ), Detroit Symphony Orchestra conducted by Paul Paray. Mercury Stereo AMS16004 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: MMA11039 (7/59).

When the mono recording appeared my only criticism of the performance was that I thought Paray gave the first movement a slightly lumpy rhythm and that the scherzo might be rather more powerful if taken not quite so quickly (it really is very speedy). I am bound to say, having a chance to hear his reading again, that even though there may be some truth in my first impression, the performance as a whole is so well done that I think it should be recommended without any serious reserve. It is perfectly reasonable, for instance, to want the scherzo played with lightness and speed rather than power.

As to the mono recording, I thought it a little fierce. Any fierceness is certainly not in evidence on this stereo issue, though the strings sound more natural and beautiful on my machine if I cut the top a very little. Marcel Dupré's organ contribution is as well judged, both by him and by the recorders, in stereo as it was in mono.

For the stereo library this is a really excellent addition to any collection. If you want to test it at a spot where stereo makes the greatest difference, try all the end of the finale, with its racket of brass, organ and everything else. It's enormously successful.

SCHUBERT. Symphonies. No. 3 in D major, D.200; No. 5 in B flat major, D.485. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. Mono ALP1743 (12 in., 30s. plus 9s. 9d. P.T.).
Symphony No. 3:

Symphony No. 3:
Berlin P.O., Markevich
Cin innait S.O., Johnson
Symphony No. 5:
London Mozart, Blech
L.P. S.O., Divon
Los Angeles P.O., Wallenstein
(12/54) NLP913
Los Angeles P.O., Wallenstein
(12/54) AXTL1059

Hamburg R.O., Schmidt-Isserstedt (3/58) PMC1048 Bavarian R.O., Eugen Jochum (1/59) DGM19120

Israel P.O., Solti

A new coupling, and an extremely attractive one. The B flat symphony is almost as celebrated as the Unfinished and Great C major; the third in D is a charmer to which Beecham has long been devoted—it is notable for a magical slow movement, and a minuet unusually marked vivace (though Beecham firmly takes it Allegretto pomposo), and also perhaps for a first movement first subject tune that's hardly more than a rhythm yet seems as characteristically Schubertian as any of his greatest melodies.

Both symphonies have been decently represented on disc before. Markevich's

version of No. 3 is coupled with Schubert's fourth symphony, and is preferable if only in point of sound to the Decca MP which is much older than its date of reissue—and sounds every minute of its age. Of the various versions of No. 5 that by Jochum (coupled with Mozart in G minor K.550) was the most effective.

But Beecham, being on home ground, comfortably out-classes his rivals—save in one respect, that he chooses (as in concert performances) to dock eight bars from the first movement of No. 3 and four bars from the slow movement of No. 5. His other gramophone rivals do not share his views on the structure of these movements.

This reservation dealt with, I can go ahead and record the deep pleasure and refreshment which Beecham's performances afford. He nurses the charms of No. 3 solicitously, pointing the lilt of the tunes and the give-and-take of the structure; the middle section of the slow movement (an ancestor of "Bella figlia dell' amore") exemplifies his treatment to a nicety; Markevich, at a quicker, less sophisticated tempo, shows the charms of the clarinet tune, but Beecham goes further and tells us that they are magic. Rightly, Sir Thomas appreciates the inherent beauties of the B flat symphony, and exposes it without interpretative special pleading. The arst movement flows gently along, serenely and philosophically classical-though Beecham never allows us to forget that Schubert knew and admired Beethoven's music, The sublime slow movement sounds more purely beautiful in Jochum's slower performance but Beecham gives it an extraordinarily emotional and articulate quality. The finale is all innocence but it conveys overtones of profound wisdom. The exquisitely polished playing of the Royal Philharmonic matches the conductor's conception, and the sound on the disc is vital, but gloriously warm. W.S.M.

SIBELIUS. Symphony No. 5 in E flat major, Op. 82. Karelia Suite, Op. 111. London Symphony Orchestra conducted by Alexander Gibson. R.C.A. Mono RB16184: **Stereo SB2068 (12 in., 28s. 9d. plus 9s. 4\frac{1}{2}d. P.T.).

Pailh., Karajan (4)/53) 33CX 1047 L.S. J., Colli s (1)/55) LX F5083 Philadelphii, Ormandy Halle, B uroirolli (25.3) CCI.30144 (25.3) CCI.30144 (1)/59) ALP 1732

It's good to find one or two record companies taking notice of some of our younger conductors. The old and fine ones we always want to go on hearing, of course, but a number of indifferent conductors have had far too long a run, just because, I suppose, they seem to have acquired a name somehow or other. Anyway, Alexander Gibson gives a vivid and wholly successful performance of the symphony, while the Karelia pieces are very well done indeedexcellently jaunty bounce to the brass in the Intermezzo and the Alla Marcia played with a fine springing rhythm. (One understands, after hearing the seldom played Ballade, why it is so much less popular-it's a comparatively dull piece.)

As to the symphony, the long, delayed, build-up through the first movement to the brilliance of the end of the scherzo is admirably handled; the next movement is kept moving as a quasi allegretto should be, and the finale is fine. For myself, I like the final entry of the great swinging theme taken a fraction more slowly, to give it its utmost impressiveness (largamente assai is the direction), but that is evidently a personal feeling, for I find that Sargent adopts exactly the same tempo as Gibson.

The choice of more recent issues has clearly been between Sargent and Barbirolli—very different performances indeed as they are. Sargent is comparatively extravert where Barbirolli is brooding and dark; Barbirolli's is, as you might expect, an intensely personal performance. Gibson's reading is of the same style as Sargent's, and is certainly equally recommendable. Perhaps a slight superiority comes mainly from the superbly good playing of the L.S.O. and from a recording that is perhaps also slightly better.

As to stereo, this is the first in the field, and whereas one so often has to advise waiting, here one can confidently recommend. Altogether, a most auspicious issue indeed.

T.H.

★TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Oslo Philharmonic Orchestra conducted by Odd Grüner-Hegge. R.C.A. Camden Stereo SND5002 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

| Philharmonia, Silvestri | (3/59) ASD261 | V P O., Kripe | (5/59) SXL2109 | Boston S.O., Monteux | (10/50) SB2045 |

*TCHAIKOVSKY. Symphony No. 6 in B minor, Op. 74, "Pathétique". Oslo Philharmonia Orchestra conducted by Odd Grüner-Hegge. R.C.A. Camden Stereo SND5012 (12 in., 15s. 10d. plus 5s. 2d. P.T.). Philh., Silvestri (5/59) ASD273 Vienna P.O., Martinon Boston S.O., Monteux (15/69) SB2024

(5/59) SB2024 These versions are popular in price, and popular in conception—Grüner-Hegge plays the symphonies as highly emotional, riproaring tone poems rather than as symphonies, speeding up the Allegros and holding back the Adagios. I like him for keeping the pulse going in development sections (many a more famous conductor gets to the climax and then pulls back when Tchaikovsky has signalled no ritenuto until later), and for the orchestral detail which he makes clear. I don't admire his capricious choice of tempi; he gives the finale of No. 5 a shape Tchaikovsky never intended, by adopting one tempo for the introduction, another for the Alla breve first subject, and a third-which becomes established as his principal tempo-at letter E. He makes the standard (though now usually ignored) cut in this movement, from letter N to shortly before letter R.

The orchestral playing is not quite firstrate; most of the instrumental solos are artistically played, but the tutti are sometimes coarse, and there is almost nothing to be heard below mezzo piano: exceptions are the bass clarinet vice bassoon in the second subject of the Pathetique first movement, and the tam-tam which has a

fine cavernous timbre but is almost inaudible—you hear it more clearly at the beginning of the coda when the player knocks against it accidentally. There are a good many extramusical noises in both performances. The stereo sound is close-up and pugnacious; string sound is not very sensuous. But I rate these both as decent bargains.

W.S.M.

★STRAVINSKY. Pulcinella—Ballet Suite. Chant du Rossignol. Suisse Romande Orchestra conducted by Ernest Ansermet. Decca Stereo SXL2188 (12 in., 28s. 9d. plus 9s. 4¼d. P.T.). Mono: LXT5233 (4/57).

This was a delightful record in the mono version, and it is better than ever with the addition of stereo. Quality, balance and performance are all firstrate, and the stereo effect wonderfully real. Shut your eyes and you're there! I would myself play the Pulcinella suite more often than the Chant de Rossignol; the latter is a bit long and straggling, wonderful though it is in The excellent sleeve-note still preserves the delightful misprint on which I commented before in the list of Pergolesi works Stravinsky borrowed for Pulcinella: "Vivo-3rd movement of Sinfonia for 'cello and brass in F"; it should of course be 'cello and bass (i.e. continuo). Also the Tarantella is still attributed to an opera, Il Fratello Inamorato. It may be so (I do not know this opera), but there is no doubt the Tarantella also comes from the last of the "Pergolesi" Concertinos, and as it is now known that these were not written by Pergolesi it would be curious if a movement in one of them were identical with part of an opera he did write. But all this is irrelevant to the fact that this is a most enjoyable record. R.F.

★VERDI. Overtures and Preludes.

Overture to "Nabucco"†. Prelude to
Act 1 of "Aida"†. Overture to
to "Giovanna d'Arco†". Overture to
"I Vespri Siciliani". Preludes to Acts
1 and 3 of "La Traviata". Overture to
"La Forza del Destino". Items
marked † with the Philharmonia
Orchestra, remainder with the Royal
Philharmonic Orchestra all conducted by Tullio Serafin. Columbia
Stereo SAX2324 (12 in., 30s. plus
9s. 9d. P.T.). Mono: 33CX1684
(2/60).

This was a wonderfully exciting record in the mono version that I reviewed last February; in stereo it is a winner. Serafin gets spine-tingling performances from both the Philharmonia and the Royal Philharmonic, and there is plenty on the disc, both for those who like only what they know and for those who want to explore a bit. Not to be missed by any lover of Italian opera, even if there's not a single voice to be heard throughout. J.N.

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
MARCH 1960
See page 543

VIVALDI. L'Estro Armonico, Op. 3:
Concerto No. 9 in D major; Concerto No. 10 in B minor; Concerto No. 11 in D minor; Concerto No. 12 in A major. Vienna State Opera Chamber Orchestra conducted by Mario Rossi with Hermann Nordberg (harpsichord). Top Rank Mono 35/075 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

The sleeve-note makes it clear that this is in fact the last record of a set of three containing the whole of Vivaldi's Estro Armonico, a collection which achieved immense popularity in its own time and was frequently plundered by no less a man than Bach. These Vienna players give a performance that is very similar in character to that of the old Vox set made by the Stuttgart Pro Musica Orchestra under Rolf Reinhardt. Rossi perhaps drives the music a little harder than Reinhardt did, and Jan Tomasow (the principal soloist of the new set) cannot quite match the liquid flow of Reinhold Barchet's playing. Nevertheless there is really not a lot to choose between them.

Top Rank's recording is rather fuller and more spacious than that of the Vox set, which is in general an advantage, except when it involves divorcing the soloist or soloists more completely from the main body of strings. On the whole the Vox recording gives more feeling of a chamber-scale performance, while the newer one suggests something a little bigger. If you have the Vox set already, then, I don't think there would be much point in exchanging it for the new one, but if you are coming to this fine set of concertos for the first time it might be as well to listen to both versions to see which acoustic you prefer. You cannot go far wrong with either.

J.N.

VIVALDI. The Four Seasons. Gli
Accademici di Milano with Renate
Biffoli (violin). Vox Mono GBY11480
(12 in., 17s. plus 5s. 6d. P.T.):

Stereo STGBY511480 (12 in., 20s. 9d.
plus 6s. 9d. P.T.).

Stereo:

Stereo: Krotzinger, S.C.O., Munchinger (12/58) SXL2019 One knew it could hardly be long before the rival stereo versions of The Four Seasons started to appear; for this set of Vivaldi concertos has evidently established itself as a gramophone favourite to rival Scheherazade, La Boutique Fantasque, and Galté Parisienne, an essential item in any catalogue. The first stereo version, from Decca, was praised for its sound, though the performance was found somewhat stodgy. Now, on the new Vox, the "Academicians of Milan" give a much brighter and bolder performance than the Stuttgarters. It is still not the most melting or flexible of all those available on disc: for that we must go back to monos, to the Virtuosi di Roma or I Musici. But, in stereo form (I have not compared the mono edition in detail with the numerous other ones still available), this new Vox is certainly the best recorded of all.

The microphones are close to the players, and especially close to Signor Biffoli, the soloist, for you can hear him breathing.

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The tone is very full and very round—all singing-tone and almost no reminders of gut and resin. The harpsichord too is full, and forward, and singing—it sounds especially fine threading its way in arpeggio through the muted strings that depict the slumber of those who have wined well, in the slow movement of "Autumn".

These Italians favour steady, sturdy tempos. The fast movements are not light in hand, but purposive and energetic. The hunters (in "Autumn") are as little in a hurry as those of Peter and the Wolf; they set out in solid Ländler tempo. But the performances are not stodgy ones, for though the word "heavy" may come to mind, the strength of accents does not result in any loss of impetus. There is a certain lack of fancy in the interpretation, but against this can be balanced great cleanness of attack and of articulation, and unusual clarity. Both in the mono recording and-even more so-in the stereo, it is always possible to hear just what the violas or the 'cellos or the bass are doing. The rhythms are well maintained; the Cuckoo section of "Summer", where the accompaniment ('cello and continuo) springs in surprisingly between the bird-calls, is beautifully deft and must have been very carefully rehearsed. In the Adagio of this concerto the intonation of the soloist, in the long-sustained notes depicting the countryman's rest, while midges buzz around him, is not absolutely convincing (listen to the G of bar 179; the pitch rises slightly as he presses). The distant rumbles of thunder in this movement are far more imaginatively handled than in the Stuttgart performance. The stereo is especially charming in the chorus of spring birds in the first movement of "Spring". The trills and warbles and runs spread right out across the room, yet fit together perfectly to cohere as music. In the slow movement of this concerto the barking dog (viola), guarding his master's slumber, is properly heard; in the Decca record he was muzzled.

ANTON HEILLER. Michael Haydn. Flute Concerto in D major. Telemann. Flute Concerto in D major. Stamitz. Flute Concerto in G major. Camillo Wanausek (flute), Orchestra of the Vienna Musikgesellschaft conducted by Anton Heiller. Vox Mono PL11530 (12 in., 30s. plus 9s. 9d. P.T.).

Schubert, anyway, was in no doubt about Haydn's younger brother's standing as a composer: "There is no one in the world, surely", he said, addressing Michael's spirit on one occasion, "who reveres thee so deeply as I". A letter Schubert wrote to his own elder brother is, admittedly, our authority for the anecdote, and the occasion may have suggested a stressing of the case for younger brothers generally; yet there is an innocent simplicity in Michael Haydn's music that must surely recommend itself to many listeners. A similar simplicity invests the current sample of Karl Stamitz, and this, too, must have its admirers. Yet on this disc it is Telemann, as so often, who springs the surprises; here indeed is a concerto, dignified and ebullient by turns, calculated to wake the flautist up.

Wanausek is duly woken up; his playing springs to life. Previously it has been decorous, with never a note actually out of place; for Telemann it becomes more actively shaped, with each note nailed deftly into position. As a concerto soloist Wanausek displays one further major virtue, too: a predilection for cadenzas short and to the point.

The orchestra's playing is at the least

The orchestra's playing is at the least efficient and agreeable, with a continuo player who certainly seizes, in the slow movement of the Telemann, the one opportunity he is offered of making a substantial contribution to the music. The recording, however, does suffer from some slight asperity of tone and some considerable degree of over-resonance.

M.M.

*RUDOLF KEMPE. Overtures. Smetana. The Bartered Bride. Nicolai. The Merry Wives of Windsor. Weber. Oberon. Mendelssohn. The Hebrides, Op. 26, "Fingal's Cave". Berlioz. Le Carnaval Romain, Op. 9. Vienna Philharmonic Orchestra conducted by Rudolf Kempe. H.M.V. Stereo ASD330 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1765 (1/60).

I didn't care very much for the sound of the mono version of this disc, and I don't care for the stereo any better. There is just as much edge on the strings and brass, and the definition is still not clear. Good testing-points are the openings of The Bartered Bride and The Hebrides: in the former, the bass entry of the fugal section is hardly distinguishable, and in the latter the middle of the string texture is muddy. The performances are mainly very good, but not of a calibre to offset the deficiencies of the recording.

PAUL KLETZKI. Rimsky-Korsakov.
Tsar Saltan Suite, Op. 57: The Tsar's
Departure and Farewell; The Tsarina
in a Barrel at Sea; The Three Wonders.
Glinka. Jota Aragonesa. Tchaikovsky. Andante Cantabile from
"Quartet No. 1 in D major, Op. 11";
Caprice Italien, Op. 45. Philharmonia Orchestra conducted by Paul
Kletzki. H.M.V. Mono ALP1679
(12 in., 30s. plus 9s. 9d. P.T.).

Paul Kletzki has something of Beecham's genius for giving new life to moribund musical showpieces, and he uses the same methods: nicely-judged tempo, beautifullytailored melodic phrasing, firm rhythmic accents timed to a split second, and an emphasis on significant detail. His performance of Tchaikovsky's Capriccio Espagnole on this record is a case in point. The shattering delivery of the opening trumpetfanfare, the affectionate shaping of the big string tune, the sudden crescendo and accelerando culminating in a blazing climaxthese things make one sit up with a jerk and forget that one had written off this corny old piece of picture-postcard music long ago. The other works are just as successfully resurrected, with the exception of the Glinka, in which I feel that Kletzki just misses the exact lilting rhythm which makes all the difference. The Philharmonia

strings play beautifully in the Andante Cantabile, and the whole orchestra is at its brilliant best in the Tsar Saltan Suite (with the exception of the oboist, who seems to be having vibrato trouble). The recording is clear and well rounded, though when the strings and brass are playing full out, there is a tendency to coarseness.

D.C.

*PAUL PARAY. Overtures. Berlioz.
Roman Carnival; Le Corsair. Lalo.
Le Roi d'Ys†. Bizet. La Patrie.
Detroit Symphony Orchestra conducted by Paul Paray. Mercury
Stereo AMS16013 (12 in., 28s. 9d.
plus 9s. 4½d. P.T.). Mono: MMA11033
(7/59). † Also available on XEP9031
(7in., 11s. plus 3s. 7d. P.T.)

I said when I reviewed it last July that the mono version of this record was excellently balanced, and so it was, but to some ears it might have sounded just a little dry and spiky in tone. As a matter of fact this was not out of keeping with Paray's wonderfully Gallic preciseness of style, but I have to admit that the sound of the stereo version is just a little warmer and more comfortable. The stereo effect is not very marked, but the strings in particular sound rounder.

As for the performances, I need only remind you that they are as brilliant and exciting as anyone could possibly wish.

J.N.

AARON ROSAND. Sarasate. Zigeunerweisen, Op. 20; Fantasia on Themes from Carmen. Tchaikovsky. Sérénade Mélancolique, Op. 26. Sibelius. Six Humoresques, Opp. 87 and 89. Aaron Rosand (violin), Südwestfunk Orchestra conducted by Tibor Szoke. Vox Mono GBY11600 (12 in., 17s. plus 5s. 6d. P.T.).

This record is just about as far from the beaten track as you can get, and great fun it is. Sarasate's Zigeunerweisen is almost a caricature of a Liszt Hungarian Rhapsody, the first half terribly soulful and sad (the "Lassan"), the second bursting with energy (the "Friska"). Aaron Rosand gives a fabulous performance of this difficult music, and the orchestra at times finds some difficulty in keeping up with him. The same composer's Fantasia on Themes from Carmen struck me as very funny, and I defy you to listen to these grotesque varia-tions on the Seguidillas without grinning. The sleeve-notes says the work is "rich in curiosities for the violin", and I cannot improve on that. The Fantasia is not continuous; it consists in fact of five separate arrangements of five different sections of the opera: the Aragonaise, the Habanera, Carmen's A minor Canzonet in Act 2, the Seguidillas and the Gypsy Duet at the beginning of Act 2. The only ingenuity is a desperate attempt to make the Habanera go into canon at one bar's interval. I wish Sarasate had had a go at the Toreador's Song, but I'm not complaining; I haven't enjoyed a piece of musical nonsense so much for years.

The Tchaikovsky piece is relatively well-known, having been recorded by both Heifetz and Ricci. It contains some

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beautiful music, and this fact makes one start thinking about such things as balance (an irrelevance in the Sarasate works). Mr. Rosand is really much too close to the microphone. In the six Sibelius pieces the balance is almost more worrying, for these too are seriously intentioned and by a great composer, however little known they may be. It was sad to find orchestral details getting lost behind the too-dominating violin tone. In the fifth Humoresque for instance (a real winner of a tune), the recapitulation of the theme on the flutes cannot be heard at all behind the violin figuration; indeed you could listen to these pieces without knowing that there were any woodwind parts in them. Still, they were very well worth digging up, and they make quite a satisfactory whole, centred as they are round the key of G minor. Aaron Rosand plays them with great brilliancy.

But don't let any of this deter you from getting this fascinating record; it is well recorded (apart from the balance), splendidly played, and it has real novelty value including at least one good laugh. For one reason or another, every piece on it is likely to give you pleasure.

R.F.

ARTUR ROTHER. Overtures. Gluck. Iphigenia in Aulis. Weber. Oberon: Preciosa. Humperdink. Hänsel and Gretel: Die Königskinder. Nicolai. The Merry Wives of Windsor. Berlin State Opera Orchestra conducted by Artur Rother. Telefunken Mono GMA10: *Stereo SMA10 (12 in., 19s. 9½d. plus 6s. 5d. P.T.).

There's nothing very startling about either the playing or the recording on this disc. Both are good on the whole, but the Berlin State Opera Orchestra can at times (under this conductor, at any rate) play rather stodgily, and the quality of sound is not ideally clear in the more congested passages, even in the stereo version. The Gluck overture is played, as usual, in Wagner's re-orchestration and with his ending. There's nothing much wrong with this, of course, but I should like once in a while to hear the original scoring, even if it meant hearing also the rather perfunctory ending that used to be ascribed to Mozart but is in fact by J. P. Schmidt. The least familiar of these overtures, that to Humperdinck's Königskinder, is also the one I should want to listen to least often, but all the others merit their place in a disc devoted, as the title tells us, to "German overtures".

PAUL STRAUSS. Overtures. Berlioz.
The Corsair, Op. 21. Auber. Fra
Diavolo. Dvořák. Carnival, Op. 92.
Berlin Radio Symphony Orchestra
conducted by Paul Strauss. D.G.G.
Mono LPE17186: ★Stereo SLP133013
(10 in., 22s. 3d. plus 7s. 3d. P.T.).

I liked one side of this record very much indeed. Fra Diavolo gets a most stylish performance, with extremely good playing and recording, while The Corsair is most exciting. But turn over and you get a humdrum performance of Dvořák's Carnival. The main speed is just cautious enough to lack

brilliance—this really is a very stolid carnival atmosphere; the soft string theme that soon follows is taken much slower, without any obvious justification, while the central andantino con moto is turned into an adagio. (A small point, the first bar of the harp arpeggio before this is played two octaves up, I can't imagine why; and I don't care if experts write to tell me that the Urtext has it like this—surely Dvořák's intention is obvious.)

The sound is mostly very good indeed. I would like to hear the 'cellos defining the bass line more precisely at times; and, more serious, the violin solo in the Dvořák is impossibly remote in both stereo and mono. I must add that the Carnival overture is very short measure for a whole 10-inch side, even when the conductor manages to spin it out for a little over 10 minutes. Mixed bags, such as this, can only be recommended when they are first-rate all the way.

T.H.

GEORG SOLTI. Verdi. Preludes to Acts 1 and 3 of "La Traviata". Rossini. Overture to "L'Italiana in Algeri"; Overture to "Semiramide". Offenbach. Barcarolle from "Tales of Hoffman". Ponchielli. Dance of the Hours from "La Gicconda". Royal Opera House Orchestra, Covent Garden conducted by Georg Solti. R.C.A. Mono RB16172: *Stereo SB2058 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

The best thing on this disc is the Dance of the Hours, which is given a straight, crisp, neat performance, devoid of all those traditional mannerisms which make the music sound so terribly arch. Next comes the celebrated Barcarolle, which begins well enough, quietly and tenderly, but later suffers from a super-romantic laying on of tone which seems rather brutal for such a nostalgic piece. The element of brutality comes well to the fore in the other items and completely spoils them for me. I can't think that the opening section of the Traviata Prelude needs to work up to such a violently despairing climax, or that Verdi intended the pathetic string appoggiatura in the Prelude to Act 3 to be played quite so fiercely. The opening exordium of the Semiramide Overture is handled very roughly too: it goes at such a lick that it's all over in no time, and consequently makes no effect at all. The Overture to The Italian Girl in Algiers, in spite of some delicious oboe playing, fails to make its usual impact because Solti doesn't control the Rossini crescendo properly-he neglects to hold the rhythm in check and gets too loud far too soon: the equivalent in Semiramide is much more successful. Altogether, I'm not greatly enamoured of these performances: the conductor seems to prefer routine romantic "effect" to sensitive musical expression.

The quality of the mono recording is quite good, that of the stereo excellent, but the balance is rather odd in both cases: strings very near, wind alternately very near and very far, trumpet too prominent, and trombones (so essential in Rossini!) hardly audible.

D.C.

CHAMBER MUSIC

HANDEL. Trio Sonata in C minor for flute, violin and continuo, Op. 2, No. 1. Hans-Martin Linde (flute), Ilse Brix-Meinert (violin), Johannes Koch (viola da gamba), Walter Gerwig (lute), Rudolf Ewerhart (harpsichord). D.G.G. Archive Mono EPA37178 (7 in., 12s. plus 3s. 11d. P.T.).

A nice idea to have three continuo instruments, for this makes an often monotonous part of the texture alive and interesting. But for some reason this does not quite work out in the present disc. There is a tameness in the playing that sorts ill with the power of the music, and I feel there could be at least a suspicion of vigour and manliness in this very vigorous and manly music. The flute sounds half-hearted, the violin half-asleep. Handel may not have thrown them out of the window, but he would have opened it and let some air into this very dusty-sounding archive.

D.S.

JANACEK. In the Mist. Josef Palenicek (piano). Fairy-Tale for 'cello and piano. Frantisek Smetana ('cello), Jiri Hubicka (piano). Supraphon Mono F20013 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

In the Mist is a set of three piano pieces composed in 1912. The title is unexplained, but certainly does not refer to any natural phenomenon: there is no impressionistic tone-painting of mist in the music. It has been suggested that Janacek is concerned with the mists of memory, with recollec-tions of youth and ideas like those that were lost "on an overgrown path"; alternatively, that they might be leading the way to works still unwritten, held in a misty, uncertain future. Neither explanation imposes itself at once: I wonder whether another might not be possible. In the Mist is far closer to nineteenth century Romantic piano music than anything else of Janacek's -and much less "advanced" in style than the considerably earlier On an Overgrown Path. We may be reminded of Chopin and Liszt; and in the first piece there is an almost specific allusion to the falling figure of Brahms's E flat Rhapsody. I ask myself whether it is not just possible that the inspiration of In the Mist lies in Janacek's memories of other music that he had heard in the course of his career-imperfectly, "mistily" remembered impressions of a composer's "effect" rather than any specific passages. Whatever the explanation, the pieces are beautiful ones, exquisitely played by Palenicek. The cover proclaims it "A True-to-Life Recording": it is not exactly that, but though neither deep nor wide, it will serve.

The fairy tale of the 'cello and piano piece (composed in 1910) is that of the Tsar Berendey, who escaped from Koshchey the Immortal by promising the magician something that he would find at home that he knew nothing about. The Tsar had evidently not read and been warned by the stories of Jephtha and Idomeneo—for when he returned home he found that a son had been

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born to him. However, with the help of Koshchey's daughter (a Russian Ariadne?) this son Ivan eventually escapes. The tale does not link very specifically to the music, though there is a theme in the first movement which probably represents the magician; the second suggests dawning love, and apparently concerns two people; and the finale tells us that the ending is happy. This is an attractive composition, well-played and adequately recorded. But I must honestly say that the recordings of the three complete operas available, of the Diary, of Youth and the Nursery Songs, of the Makropulos excerpts, of the Sinfonietta, and of the String Quartets, are all higher "priorities" for the collector interested in Janacek's music than the present disc. This is not to be ungrateful for Supraphon's enterprise in making so much of Janacek's music available. A.P.

MOZART. Piano Trio No. 2 in B flar major, K.502.

RAVEL. Piane Trio in A minor. Trio di Trieste (Dario de Rosa, piano; Renato Zanettovich, violin; Libero Lana, 'cello). D.G.G. Mono LPM18584 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLPM138054 (12/59).

SLPM138054 (12/59). The Trio di Trieste's musicianship, accomplished and sensitive playing and ensemble, excellent tone, true feeling for style in both Mozart and Ravel, and D.G.G.'s outstandingly good recording of these two fine works led me to make a note of this disc in its stereo form for the Top Six recommendations the Editor will doubtless be calling for at the end of the year. The mono version is every whit as good in its own field, though of course the spatial relationship between the players cannot be suggested. The level of the piano, which a little troubled me before, is fractionally too high in places-at the outset of the Mozart, for example, and in the fortissimos in the Ravel—and the pianist's slight tendency to hurry towards the end of phrases in the Mozart strikes me afresh, but I still find this one of the most pleasurable chamber music discs to come my way for some time. L.S.

JOSEF CHUCHRO. Suk. Ballad and Serenade for 'cello and piano, Op. 3. Josef Chuchro ('cello), Josef Hala (piano).

(piano).

RADU ALDULESCU. Schumann. Fantasiestücke, Op. 73. Richard Strauss.
Träumerei, Op. 9. Dimitrescu.
Peasant Dance, Op. 15. Radu Aldulescu ('cello), Dagobert Buchholz (piano). Supraphon Mono LPM387 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

Anyone who fancies half an hour of cosy romantic music for 'cello and piano will be well served by this disc. Both 'cellists have a warm singing tone, impeccable intonation, and a gently expressive style that suits the music admirably, and both accompanists match them in sensitivity. The recorded balance is excellent, placing both instruments at a comfortable distance from the listener and only slightly favouring the 'cello. The only criticism I have to make is that the rather ordinary little folk-dance by

Dimitrescu makes an inappropriate and tame ending to the recital. D.C.

NAUMANN. Duo in G major for glass harmonica and lute, "Wie ein Hirt sein Volk zu weiden". Bruno Hoffmann (glass harmonica), Walter Gerwig (lute). D.G.G. Archive Mono EPA37161 (7 in., 12s. plus 3s. 11d. P.T.).

This is an amusing curiosity; no more, no less. As a part—even a small part—of a comprehensive historical scheme its presence jars slightly before the knowledge that so much is missing. It is surely not necessary to record bad music entrenched in a solid historical cul-de-sac when there are masterpieces so far unrecorded?

D.S.

THURSTON DART. French String
Music, Louis XIII to Louis XV.
Dance Suite in G minor (Anon.).
Concerto Comique No. 16, "V'là c'que
c'est qu' d'aller aux Bois" (Corette).
Gentilesses, Op. 33 (Bodin de Boismortier): No. 3, "L'Arnaud"; No. 2,
"La Racine". Dance Suite in D minor
(various). Thurston Dart (harpsichord), Philomusica of London
directed by Thurston Dart. London
L'Oiseau-Lyre Mono OL50174 (12 in.,
28s. 9d. plus 9s. 4½d. P.T.).

In 1906 an eminent French musicologist named Jules Ecorcheville published a twovolume work devoted to the music contained in a set of parts at Cassel, in the Landesbibliothek, where there still remains a vast quantity of manuscripts used at the court of the Landgraves of Hesse in the seventeenth century. This record presents some of the music transcribed by Ecorcheville, but re-arranged into four-movement suites according to key. Although the music is for the most part anonymous it sounds attractive and unusually rich in texture. It was the custom then to write dance music in sonorous five-part harmony, and it can be effectively played by a modern string orchestra (as the Philomusica demonstrate) by having a third violin section over and above the usual firsts and seconds. No harpsichord is used in these two suites, because none was apparently used for the Vingt-Quatre Violons du Roi, and it was on their style that the Cassel composers built their dance suites.

Who were the Cassel composers? A few French names appear, including those of Stephen Nau, who was in Henrietta Maria's band but went back to France shortly before the Commonwealth. Adrien de la Croix is represented by an Allemande in the second suite (in D minor). Many of the pieces are simply signed "G.D.", which Ecorcheville interpreted as Guillaume Dumanoir, a famous French violinist and composer of the time. He went on to postulate a whole colony of French com-posers at Cassel, but Christiane Engelbrecht's recent book on music in Cassel shows that there were very few Frenchmen indeed in residence. The mysterious G.D. is in fact none other than Gerhard Diessner, a viol-player who travelled from Germany to England in order to give concerts and publish chamber music.

Much of this so-called "French String Music" may therefore be German in origin; one item is definitely German, and that is the Allemande in D minor of Adam Drese. The style is French enough, however, and as I have said, the music is delightful to listen to. The other works on this disc are also new to the LP repertory: both Corrette and Boismortier were prolific composers of chamber music and favoured those two homely instruments, the musette and vielle (hurdy-gurdy). Corrette's Concerto Comique is a three-movement suite based on a folksong, and the same quick-slow-quick scheme is found in the two extracts from Boismortier's Gentillesses published in 1731. The playing and recording is alike excellent

INSTRUMENTAL

BACH. Jesu, Joy of Man's desiring. HANDEL. Organ Concerto No. 9 in D minor: Adagio only. Feike Asma (organ). Philips Mono SBF221 (7 in., 5s. 3d. plus 1s. 8½d. P.T.).

I found Jesu, joy almost unendurable on this disc. Reverberation seems to be just a quaver in length so that each note lingers on over its successor with a grotesque Mantovani effect. It seems to upset the organist a bit too, as well it might, and one note early on seems not to be there at all. The piece on the back is a proper puzzle. Handel's Organ Concerto No. 9 in the usual enumeration is in B flat, not D minor, and in any case the piece on the record is in E major and is in fact the famous Berenice minuet which Handel wrote in E flat! The disc label offers the additional and surprising information "arr. H. Wood". Can this really le Sir Henry's doing? The reverberation doesn't hit this piece so hard as the Bach, but it was not much to my taste. I have not heard this organist before and there is nothing much here to test him, but he seems quite equal to what there is.

CHOPIN. Mazurkas: Op. 67, No. 4 in A minor; Op. 68, No. 2 in C sharp minor; Op. 68, No. 2 in A minor; Op. 17, No. 4 in A minor; Op. 68, No. 3 in C sharp minor; Op. 68, No. 1 in C major. Waltz in E flat major, "Grande Valse Brillante", Op. 18. Preludes, Op. 28: No. 15 in D flat major†; No. 17 in A flat major, Polonaises: Op. 71, No. 1 in D minor†; Op. 40, No. 2 in C minor. Halina Czerny-Stefanska (piano). Supraphon Mono LPV299 (12 in., 30s. plus 9s. 9d. P.T.). The items marked † are also available on SUEC825 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

The writer of the sleeve-note states that Halina Czerny-Stefanska "is the greatest living Polish pianist", and the claim does not seem unreasonable. Apart from the necessary technique, she has grandeur, tragic feeling and delicacy all equally at her command. In the mazurkas she pulls the time about far more, I suspect, than any living British pianist would dare to do, and

yet they never fall apart; she has a conception of the whole which dominates whatever she may do with individual bars. Sometimes her interpretation surprises; as, for instance, in the wonderful 17th mazurka in A minor, in which she makes the middle section over the bagpipe bass a tremendous affair, working up to a huge climax just before collapsing into the tragic recapitulation; the effect is overwhelming. especially enjoyed the D minor Polonaise, which is new to the catalogue as indeed it was to me. This is early Chopin, written when he was seventeen and not published until after his death. In this performance it is captivating. The big C minor Polonaise is, of course, a more solemn affair, and Miss Czerny-Stefanska sustains the big feeling more consistently than Malcuzynski, whose disc of Chopin Polonaises is reviewed below. But (and what a pity that there must be a "but") the quality of the piano tone on Miss Czerny-Stefanska's disc is much inferior to that on the Malcuzynski. There are traces of distortion all over the place, tiny ones it is true, but they are there. This distortion is at its worst at the start of the "Raindrop" Prelude on the EP disc that has been issued at the same time as the

CHOPIN. Polonaises, Nos. 1-6. Malcuzynski (piano). Columbia Mono 33CX1690 (12 in., 30s. plus 9s. 9d. P.T.).

big one; on the latter, the same piece is not

quite so bad. Also there is a good deal of

surface noise. These records can be enjoyed

in spite of the quality, but the pianist

Ř.F.

deserved something better.

Rubinstein (2/53) (11/58) (R) RB16111 Askenase (4/57) DGM19064 Three of these Polonaises played by Malcuzynski have been in the catalogue since 1955, when they appeared in a recital record and were not well received in these columns. This surprises me, as both the performance and recording of the new set seem to me quite superb. Presumably Malcuzynski has re-recorded the music, and he was certainly on top of his form when he did. He takes the grand tragic view of this music, which is surely the right one. Askenase, a pianist I much admire, has not the fingers to cope with the difficulties on a big enough scale, and, very sensibly, he covers up his deficiency by giving the sort of performance he can manage, a small-scale one full of musicianly feeling and even fantasy, but not really getting to the heart of the music. He, by the way, omits Nos. 3 and 6 (the best known, and probably the least suited to his taste) and adds the great Polonaise-Fantasia and one of the posthumous ones. In those he plays he cannot, in my opinion, hold a candle to Malcuzynski. Rubinstein plays the same six as Malcuzynski, and he too plays them splendidly and in the grand manner. He is more assertive and less tender in No. 1, but only in the Mazurka section of No. 5 did I definitely prefer him. In this quiet reflective music he finds more poetry and phrases more sensitively. But Malcuzynski is tremendous in the rest of this magnificent piece and touches the heights of tragedy in No. 2 as well. He has all the grandeur for the two popular

ones, the A major and A flat, and I found his playing throughout very sincere and most moving. A small point: he does not seem to count his rests, for instance in the first six bars of No. 2 and at the end of No. Rubinstein shows that the lengths of these rests matter and are more effective when correct. But the only substantial criticism I would make of this record is the recording quality in some of the quiet passages. In pianissimos the piano tends to recede, and some of them, the start of No. 2 for instance, sound as though the engineers were reducing the volume as well as the pianist. The soft opening of No. 4 sounds decidedly woolly, but when this same passage is repeated loud the quality is magnificent. I do not want to make too much of this; most of the pianissimos sound satisfactory, and only the last example really worried me. Generally the piano sounds a good deal more realistic than in the Rubinstein recording, and though there is little in it as regards playing, I am inclined to prefer the new Malcuzynski disc, and I strongly recommend it.

FALLA. El Amor Brujo: Ritual Fire Dance. La Vida Breve: Spanish Dance No. 1. Cor de Groot (piano). Philips Mono SBF220 (7 in., 5s. 3d. plus ls. 8¼d. P.T.).

Nice competent playing just lacking the fire this music really needs, but musical and enjoyable all the same. The dance from La Vida Breve is marred by an excess of surface noise, but the other side is quite free of this and in fact extremely well recorded.

**FRANCK. Organ Works. Pièce héroïque; Chorale No. 1 in E major; Chorale No. 2 in B minor; Chorale No. 3 in A minor. Marcel Dupré (organ). Mercury Stereo AMS16030 (12 in., 28s. 9d. plus 9s. 4 d. P.T.). Mono MMA11011 (8/59). Recorded on the organ of St. Thomas's Church, New York City.

D.S. was full of praise for the mono version of this disc last August, and certainly both playing and recording are excellent. The Aeolian-Skinner organ seems ideally suited to this music so long as it is slowmoving, which most of it is. Only in the third Chorale do the semi-quaver passages sound confused. The second and third of the Chorales are probably as good organ music as is to be found outside Bach, and unlike so many organ records this is one non-organists can enjoy. The stereo version is even more exciting to listen to than the mono. The climaxes, for instance at the end of the Pièce héroïque, are quite staggeringly realistic. Dupré has always had a tendency to stop disconcertingly while he changes stops, and there are one or two occasions when he breaks too long for the musical sense and in defiance of what the composer wrote; for instance in the middle of a held B on the pedals towards the end of Chorale No. 3 he goes so far as to take his foot off the pedal while he tinkers with the registration, leaving a most unnatural silence. Or were these silences meant to be removed in editing? Nevertheless these

small defects should not deter anyone who wants to hear Romantic organ music superbly played and recorded on a magnificent instrument.

R.F.

MENDELSSOHN. Piano Works. Rondo Capriccioso, Op. 14. Songs without words: No. 30 in A major, Op. 62, No. 6, "Spring Song"; No. 25 in G major, Op. 62, No. 1; No. 34 in C major, Op. 67, No. 4, "Spinning Song". Wilhelm Backhaus (piano). Decca Mono CEP640: ★Stereo SEC5050 (7 in., 11s. plus 3s. 7d. P.T.).

These recordings were presumably made some years ago, and I suspect Decca would achieve a more realistic piano quality today. Not that there is much wrong; the surfaces are silent. Playing the mono and the stereo versions through two speakers I must confess I could detect very little difference between them. Backhaus plays these very well-known pieces beautifully, very well-known that is except for the G major Song without Words. I am sure this delightful piece is intended as an imitation of Schumann (it is dedicated to his wife, Clara), though I do not recall seeing this mentioned anywhere. Backhaus rightly plays it as though it came out of the Dichterliebe, and he scampers through the "Spinning Song" very nimbly.

JANACEK. On the overgrown path.

Ilja Hurnik (piano). Supraphon
Mono LPV307 (12 in., 30s. plus
9s. 9d. P.T.).

The set of piano pieces known as On the overgrown path—ten with titles, and a further five with only tempo indications—belong to the series of "piano miniatures" in which composers confide, as if to a diary, their thoughts, memories and reflections-and also perhaps their experiments in harmony or melodic outline. Schumann's shorter piano pieces spring most readily to mind as examples of the genre: also perhaps Beethoven's Bagatelles, Chopin's Preludes, and some of the Brahms late pieces. Janacek wrote about his compositions thus: The minor compositions of On the overgrown path contain old reminiscences. They are so pleasant I fear there will be no end of them . . . When I have a quiet moment to devote to memories, some such composition usually occurs to me: it was lost on an overgrown path."

In the first ten pieces there are memories of country excursions around Hukvaldy, of dancing in the taverns, of a pilgrimage to a shrine nearby. But the last three suddenly become more serious, and are apparently linked with the death of Janacek's daughter Olga, in 1903. First there is Anxiety, then In tears, and finally The screech owl did not fly away. This is based on a folk legend:
"In the room of the sick, people usually keep a light burning in order to flush away the screeching owl which occasionally comes to sit on the window. If it keeps coming back the sick will not get well." Anyone who has read the pages dealing with the period of Olga's death in the Janacek Letters and Reminiscences (obtainable from Boosey & Hawkes), will know how deeply the composer was affected. It coincided



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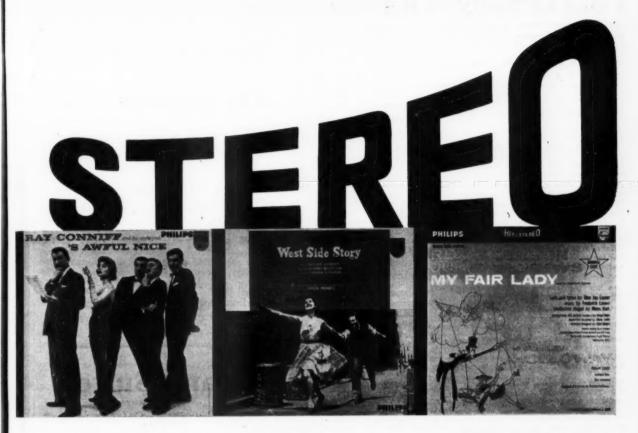
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Jos adi with a terrible doubt of his own powers. On the title-page of Jenufa he wrote In memory of my daughter Olga. This extramusical knowledge makes the dark music of these pieces the more affecting—especially the last, where the mournful cry of the owl cuts across the prayers and hopes of the watchers.

The last five pieces, published in a separate volume, seem to be more in the nature of musical experiments: especially the striking Vivo, and the final Allegro in mazurka rhythm. Having tried to play these pieces, I especially admire Ilja Hurnik's interpretation, for she makes convincing what can easily seem merely scrappy and odd. The recording is adequate. This is not one of the first Janacek records for the non-specialist collector to make for; but try to hear it. Perhaps it will inspire recitalists to include some of these pieces in their programmes.

A.P.

MOZART. Piano Sonata No. 11 in A major, K.331: Rondo alla Turca only. Fantasia in D minor, K.397. Alice Heksch (piano). Philips Mono SBF209 (7 in., 5s. 3d. plus 1s. 8½d. P.T.).

Alice Heksch, a new name to the catalogue, has a stylish approach to this music and nice clean technique. In the Fantasia she is expressive in the sort of way I think Mozart would have liked, and the piece is most enjoyable. Unfortunately a little "wow" is apparent here and there, and surface noise, not apparent at the start, creeps up as the music proceeds and is rather formidable by the end. The other side is well recorded, and all through the piano has a thin, crisp quality that suits the music. R.F.

OLDRICH KREDBA. Myslivecek.
Sonata in D major. Jelinek. Sonata in
C major. Vanhal. Sonatina in A
major, Op. 2, No. 1. Dusek. Sonata
No. 1 in B flat major. Martinu. Two
Compositions for Harpsichord. Oldřich Kredba (harpsichord). Supraphon Mono SUG20017 (10 in., 14s. 9d.
plus 4s. 9d. P.T.).

One's first reaction inevitably, is to run an eye over the four eighteenth-century Czech names on this disc in quest of recognition-without much success until one reaches Dusek, when memories return of sonatinas learnt in childhood. But no! This isn't Ian Ladislav, the virtuoso who became a fashionable teacher in London, but the 30 years older Frantisek Xaver, who is remembered nowadays, if at all, only because Mozart finished the score of Don Giovanni at his villa near Prague. sonata played here—one out of a large number he left-is amiable (like its creator), with touches of dramatic feeling; but I do not perceive anything to justify the sleevenote writer's claim of "national melodic expression". It was, incidentally, written expressly for the fortepiano, so that it is rather pointless and affected to record it on the harpsichord. The sonata by the Abbé Josef Jelinek or Gelinek, whom Mozart admired as a pianist and who wrote variations and fantasias on Mozart themes

(besides plagiarising Beethoven, who was so annoyed that he moved his lodgings where his playing could not be overheard), starts freshly but soon tails off into clichés; and Mr. Kredba's playing makes the Andantino utterly flat-footed. This again is pure piano music.

The other two eighteenth-century works are, however, for the harpsichord. Josef Myslivecek, whose name so foxed the Italians (and no wonder!) that he was known as Venatorini or "the divine Bohemian", had a great reputation as a composer; and Mozart so admired his sonatas that he urged his sister to learn them by heart, and himself was fired to set about writing keyboard sonatas. Jan Vanhal, an extremely prolific writer, was much praised by Burney, and certainly this debonair little A major sonatina (with a middle section in A minor) is most attractive.

The two Preludes in pseudo-classical texture by Martinu were composed in Paris in 1935 and dedicated to Marcelle de Lacour, for whom his Harpsichord Concerto worth an occasional hearing.

And now I suppose I can no longer avoid mention of the playing and recording. I must say, then, that the sound of this instrument—at least on side one of this disc, though things are better in the Martinu—is so toneless and unlovely as to provide perfect ammunition for those who insist that harpsichords sound like birdcages struck with toasting-forks; and I do not recall ever hearing a harpsichord at a concert or on disc so badly out of tune. This is inexcusable. Mr. Kredba is a competent player, but very square and dry throughout; and the impression left by this recital is, I'm afraid, of a stiff, unsmiling, academic correctness.

SCHUBERT. Piano Works. Impromptu in B flat, Op. 142, No. 3; Valses Nobles, Op. 77. Wilhelm Backhaus (piano). Decca Mono CEP641: ★Stereo SEC5051 (7 in., 11s. plus 3s 7d. P.T.).

Backhaus sets a fairly fast speed in the Impromptu (it is the one that consists of variations on a Rosamunde-like theme) but seems to take a rather superficial view of its beauties. He makes little of the pianissimos for instance, and there is seldom enough dynamic contrast. He makes second repeats only, except in the last variation when he makes both; in effect he also makes both in Variation III as the repeats are written out by the composer. This fact makes it impossible satisfactorily to cut the repeats in the other variations. The disc turns over after this third variation. Backhaus plays the runs in the final quiet variation pleasantly, and gives a virile performance of the Valses Nobles, which seem to be a shade better recorded than the Impromptu. Quality is only fractionally better in the stereo, and good without being very good in both. R.F.

"THE GRAMOPHONE"
CLASSICAL LP CATALOGUE
MARCH 1960
See page 543

WHITTEMORE AND LOWE. Albéniz.
Triana. Granados. The Maiden and
the Nightingale. Falla. Jota: Nana:
Ritual Fire Dance: Lecuona. Malaguena. Kreisler. La Gitana. Ravel.
Pièce en forme de Habanera: Bolero.
Whittemore and Lowe (duo-pianists). Capitol Mono P8500: ★Stereo
SP8500 (12 in., 30s. plus 9s. 9d. P.T.).

This record is entitled "A Night in Spain" and a very varied night it proves to be. Whittemore and Lowe are new names to me, Americans presumably, and they take you right back to the pre-war days when it seemed that Rawicz and Landauer were on the radio every night. These two play with a similar understanding and panache, and they are extremely well recorded. But anyone who likes Bolero better on pianos than orchestra, and prefers The Maiden and the Nightingale on two pianos rather than one, will have to pay top price to get them. And before laying out so much money I would humbly suggest that they listen first to records of the music as the various composers originally wrote it,

Two pianos on mono records as on the radio, have a tendency to sound like one piano not very well played. I had not heard a stereo disc of two pianos before and there's no doubt the gain is enormous; it is indeed a good deal easier to distinguish the two gentlemen than it would be on the platform, and I welcome this example of science improving on nature. This music is a good deal more enjoyable with antiphonal effects so easily discernible, and there is much less of the mush effect one has grown to expect of this combination.

R.F.

CHORAL AND SONG

BACH. Motets. BWV226, "Der Geist hilft unsrer Schwachheit auf"; BWV228, "Fürchte dich nicht, ich bin bei dir"; BWV229, "Komm, Jesu, komm"; BWV230, "Lobet den Herrn, alle Heiden". Stuttgart Hymnuschorknaben, Stuttgart Bach Orchestra conducted by Wilhelm Gerhard. Vox Mono DL512-2 (12 in., 39s. 9d. including P.T.).

The four Motets above, together with Singet dem Herrn and Jesu, meine Freude, which complete the set of six that have come down to us, recorded by the Leipzig Thomanerchor and Gewandhaus Orchestra, conducted by Kurt Thomas, on D.G.G. Archive Stereo SAPM198019 and SAP 195002, were fairly favourably reviewed by L.S. in December of last year. Although the Vox issue does not have the benefit of stereo to bring out the constant antiphonal double-choir writing the movement of the different parts is heard with reasonable clarity and the overall balance, particularly in Fürchte dich nicht (Be not afraid) is not at all bad. The boys' tone is fresh, with some forgivable shrillness when they begin to tire during the great climax of Lobet den Herrn (Praise the Lord) just before the concluding "Hallelujah". Bach provided instrumental parts for the first three movements of Der Geist hilft unsrer Schwachheit auf (The Spirit aids our weakness); strings for Choir 1, wind for Choir 2, together with a figured bass organ part and a continuo bass string part—on which basis conductors model their instrumental accompaniments. They are well done in these performances and rarely too prominent.

Tempi are well chosen and there is a commendable absence of punching out notes in what should be *legato* phrases.

What the singing lacks, as L.S. noted in the D.G.G. discs, is a wide enough dynamic range. Bach marks piano on the first page of The Spirit Aids Our Weakness at the point when Choir 2 responds to 1, but it is not observed by Wilhelm Gerhard nor is a similar marking in bars 25-26, and there should have been a decisive change of tone in the syncopated fugue which begins with the words "The Spirit itself maketh intercession for us" and speaks of "sighs and groans". There is a change of tone in the moderato section of Be not afraid, at the words "For thou art by me redeemed" and it is most welcome. The choir's performance of this magnificent motet is the best on the disc.

Komm, Jesu, komm, more intimate and personal even than Jesu, meine Freude is, as Spitta said, "a picture of fervent longing for death as majestic as it is deeply moving but, as L.S. remarked of the Leipzig performance, one does not feel that the singers are penetrated by the words and their tone contradicts such expressions as "strength fades more and more". They do, however, rise to the great climax, "Thou art the right Way, the Truth, and the Life", with fine effect. Robert Cushman provides useful notes on each Motet, but it is a pity the texts are not given even though the vocal scores are readily available for a few shillings each.

FALLA. Seven Spanish Popular Songs.
Teresa Berganza (mezzo-soprano),
Felix Lavilla (piano). Decca Mono
CEP642: ★Stereo SEC5052 (7 in.
11s. plus 3s. 7d. P.T.).

Falla's Seven Spanish Popular Songs (please, please, Decca, for the umpteenth time, not the other way round!) have become a kind of obligatory test of any singer attempting the Spanish repertoire, but after one has heard this incomparable little disc no other singer stands an earthly. Teresa Berganza disposes of all her rivals, however eminent, with the first toss of her head: the recording by the much-beloved Victoria de los Angeles sounds incredibly tame and genteel beside this. For Berganza adds to a most beautiful voice, astonishing maturity of technique (listen to these wonderfully clean melismata!) and clarity of enunciation an interpretative depth which encompasses both the tenderness of the Nana and the passionate fury of the Polo. The Polo indeed-for which she hardens her voice to the authentic Spanish folk colour-is the most exciting performance of this song I have ever heard, eclipsing even Supervia's by virtue of its firmer tone. Bravissimo!

Berganza is extremely well accompanied by her husband: the piano is rather metallic in tone in the Jota, but this doesn't worry me overmuch. In the stereo version the piano sounds less metallic but more distant (in the Asturiana excessively so), and on the whole I prefer the more vivid presence of the mono version. L.S.

FRANCK, MELCHIOR. Musikalische Bergkreyen: Das Bergwerk wolln wir preisen; Ade, meins Herzens Krönelein; So wünsch ich ihr ein gute Nacht. STADEN. Der Kuckuck und die Nach-

tigall. Günther-Arndt Choir conducted by Günther Arndt. D.G.G. Archive Mono EPA37176 (7 in., 12s. plus 3s. 11d. P.T.).

The field of the German 16th-century Lied is a vast and in many ways impressive one, and these songs by Melchior Franck and Johann Staden are welcome if only to give us a minute taste of what there is. But this method of presenting them will not do in a historical scheme such as the Archive Production. A choir of the size of this Günther-Arndt group is too hopelessly impersonal ever to put across the subtle inuendoes that abound, and though the Franck suffers less than the Staden the tonal after-taste is not too pleasant. Soloists please!

HAYDN. The Creation. Mimi Coertse (soprano), Julius Patzak (tenor), Dezső Ernster (bass), Vienna Singverein and Vienna Volksoper Orchestra conducted by Jascha Horenstein. Vox Mono PL11452 (two 12 in., 60s. plus 19s. 6d. P.T.).

(two 12 in., 60s. plus 19s. 6d. P.T.). Markevich (12/b0) (2/b0) (R) LPMIS489-90 This is a disappointing performance, lacking in the poetry and imagination that Markevich so notably brought to the lovely work and with which he inspired his singers and orchestra. Horenstein is heavy-handed and over-emphatic and neither his orchestra. choir, or soloists are anything like up to the standard set by the competing version. Mimi Coertse sings neatly and prettily: but, for example, in "On mighty pens" she does not convey the tenderness of the songs of the dove and the nightingale, nor the rapture of the new created world in "With verdure clad"-airs in which Seefried The awe and rapture that excelled. Richard Holm put into his lovely singing, as Uriel, are absent in Patzak's strangely matter-of-fact account of the creation, though in the marvellous passage about the moonrise and in the accompanied recitative "In rosy mantle appears . . . the morning young and fair" he does become more expressive. Dezső Ernster, with a rather unsteady and tight voice, is far less good than Kim Borg. The chorus sing with spirit and it is not their fault that the final chorus sounds so jerky, but the result of the conductor's disregard of legato phrasing.

The acoustic is excellent, the orchestra well forward—rather too much so at times—but the final impression cannot be avoided that Horenstein is here mis-cast and only really at ease among "the foaming billows", or when "the flexible tiger" appears, or at other moments when he can unleash the vitality we have admired elsewhere. A.R.

SCHUBERT. Lieder. Ständchen. D.957, No. 4; Der Doppelgänger, D.957, No. 13; Im Frühling, D.882; Der Musensohn, D.764, No. 1; Die Forelle, D.550; Heidenröslein, D.257, No. 3; Frühlingsglaube, D.686, No. 2; Liebesbotschaft, D.657, No. 1; Fischerweise, D.881, No. 4. Max Liechtegg (tenor), Hans Willi Haeusslein (piano).

OPERETTA EXCERPTS. Zigeunerliebe (Lehár): "Ich bin ein Zigeuner-kind". Der Zarewitsch (Lehár): "Napolitana". Giuditta (Lehár): "Du bist meine Sonne"†. Der Vetter aus Dingsda (Kunneke): "Ich bin nur ein Armer Wandergesell". Der Zigeunerbaron (Johann Strauss): "Als Flotter Geist"†. Eine Nacht in Venedig (Johann Strauss): "Komm' in die Gondel, mein Liebchen"; "Ach, wie so herrlich zu schau'n". Waltz Simplizius (Johann Strauss). Max Lichtegg (tenor), with orchestra conducted by Victor Reinshagen. Decca Mono LXT5563 (12 in., 28s. 9d. plus 9s. 41d. P.T.). Items marked t previously available on CEP596 (7/59).

By the time he had swooned over Ständchen and shown himself unequal to Der Doppelgänger, I had developed a strong sales resistance to Max Lichtegg as a Lieder singer, but as he went on his obvious love for Schubert and his much more acceptable singing of the remaining songs quite won me over in spite of various stylistic faults. He did not unduly dramatise Die Forelle and made a particular success of Liebesbotschaft and Fischerweise. At all times his enunciation, as one would expect, was excellent. A poor balance between voice and piano did not enable one to hear much of Willi Haeusslein's accompaniments.

The other side of the disc contains some material already reviewed, and I found all of it enjoyable. This is, of course, Max Lichtegg's home ground and one in which he excels: the song from Kunneke's Der Vetter aus Dingsda—which everyone but me probably knows—is particularly enchanting. The recording and balance on this side are very good.

A.R.

SCHUTZ. Kleine Geistliche Konzerte:

Die Seele Christi heilige mich; Wer will uns Scheiden; Ist Gott für uns. Soloists of the Westphalian Singers (Hertha Flebbe, soprano; Frauke Haasemann, contralto; Wilhelm Kaiser, tenor; Paul Gümmer, bass; Arno Schonstedt, positive organ; Johannes Koch, viola da gamba) led by Wilhelm Ehmann. Cantate Mono T71675F (7 in., 12s. plus 3s. 11d. P.T.).

There are some lovely pieces among Schutz's Kleine Geistliche Konzerte, but I am afraid this is not the best way to present them. The soloists have vocal organs ranging from the barely acceptable to the downright unpleasant, and the whole point of these intimately-written pieces is that they should be performed by singers with that special type of voice which has personality yet can blend with others in a satisfactory ensemble.

D.S.

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OPERATIC

BARTOK. Bluebeard's Castle, Op. 11.

Dietrich Fischer-Dieskau (baritone),
Hertha Töpper (contralto), Berlin
Radio Symphony Orchestra conducted by Ferenc Fricsay. D.G.G.
Mono LPM18565: *Stereo SLPM
138030 (12 in., 30s. plus 9s. 9d. P.T.).

Even though it has been hacked down to the length of a 53-minute LP-I counted about a dozen cuts (most of them short, admittedly)—this performance of Bartók's only opera will be very welcome as the first recording to be available in this country, especially after the recent success of the work at Sadler's Wells. Now that Bartók has ceased to be a bogey-man and some of his music is actually popular, we need to acquire an understanding of the remarkable stylistic development he showed in his career, and for that a knowledge of his early period is obviously essential. Bluebeard's Castle, his first major composition apart from the First String Quartet, was written while under the influence of Debussy—as may be seen both by the parlando vocal style and indeed by the choice of the symbolic libretto (heavily indebted to Maeterlinck); yet, as Colin Mason has pointed out, there are several interesting parallels with the Concerto for Orchestra written at the end of his life. The pentatonic opening phrases (centring on F sharp) on the lower strings, and the harmonies brought to bear on them; Judith's "Is this truly Bluebeard's castle?" (Fig. 8) and the first trumpet theme in the Concerto; the shuddering arpeggios at the pool of tears and in the Elegy-such parallels argue that Bartók retained an affection for his early masterpiece and considered its idiom valid throughout his artistic life.

The strength of the opera lies in the wealth of invention shown in the varying moods as the seven doors are unlocked, and the taut construction of the work: even more in the astonishing orchestral colour in which it abounds. The orchestra indeed (as in Pelléas et Mélisande) carries the main musical interest, and so it is particularly satisfying to find that Friesay and the Berlin Radio Orchestra give so beautifully sensitive and devoted a performance. I wish the engineers could have extended the dynamic range upwards a little, so as to match the wonderfully mysterious pp opening with a properly awe-inspiring and shattering f as Judith opens the fifth door, but otherwise they have done their part well. Since the opera is essentially static, there is no attempt at suggesting singers' movements on the stage, and hence not much advantage in the stereo version, especially since the mono is of excellent quality, but in both versions Fischer-Dieskau seems rather nearer the microphone than does Hertha Töpper. No need to say of him more than that he is in noble voice throughout, and of her that her vocal acting fully suggests all Judith's changes of mood, from her first entry as she gropes her way down the gloomy staircase to her final disappearance as she passes

through the fatal seventh door. German, of course, is not the ideal language for this work, since it irons out all the characteristic Hungarian word-rhythms which play so important a part in Bartók's musical conception, but at least D.G.G. might have put the disc out with some English translation of the German text. An understanding of the words is imperative, here more than ever.

L.S.

MOZART. Don Giovanni: "Deh vieni alla finestra".

PUCCINI. La Bohème: "Vecchia Zimarra". Ezio Pinza (bass), New York Metropolitan Opera Orchestra conducted by Fausto Cleva. Philips Mono SBF227 (7 in., 5s. 3d. plus 1s. 8 d. P.T.).

An old Don Giovanni, nursing his worn tones through the Serenade, can have only a sentimental appeal to those who admired him in his famous prime. The Coat Song is more enjoyable, though again this is the singing of an old man, not a young philosophy-student. It is beautifully phrased, and suggests clearly what Pinza was. But since there are other records awaiting reissue, which he made in his prime, this one is only for those who must have everything he did.

A.P.

NOVAK. The Storm, Op. 42. Maria Tauberova (soprano), Drahomira Tikalova (contralto), Beno Blachu (tenor), Ladislav Mraz (bass), Vladimir Jednactik (bass), Jaroslav Veverka (bass), Czech Singers' Chorus, Czech Philharmonic Orchestra conducted by Jaroslav Krombholc. Supraphon Mono LPV 443-4 (two 12 in., 60s. plus 19s. 6d. P.T.).

The poem of The Storm, by Svatopluk Cech, depicts "the conflict between nature's elemental forces and man, and the conflict of human passions. Both lead to total destruction, but when the storm dies down there remains hope for human compassion and moral greatness that overcome all evil". Dr. Si-El-la, from whose excellent account of Novak and his music (in a pamphlet that also gives the Czech text of the poem with an English translation) I have just quoted tells us that the poem is not highly regarded by Czech literary critics; it certainly seems a strange and rather pretentious hotch-potch in trans-lation. It was left to the composer to supply, mainly in a series of powerful orchestral interludes, the central subject -the sea itself-which is only sketched in during the course of the eight scenes of the

In these scenes a girl, outside a chapel on the shore prays to the Virgin Mary, "Star of the Sea", to protect her sailor lover from the storm: the sailors sing a song about a goblin that haunts their ship: a boy in the crow's nest sings happily, amid the storm, of the ship as his father, the sea as his mother; the girl's lover thinks of her and prays for a calm sea, a prayer echoed by the chorus. There follows a long crotic scene between a Sudanese slave and his white mistress which is ended by the gradual

breaking up of the ship, with the sailors drinking themselves silly and the woman passengers praying desperately as she sinks. In the interlude between this scene and the two with which the work ends, the sea at last calms down. Two beachcombers find the body of the drowned sailor, whom they recognise as the lover of the girl living nearby. She, Senta-like, jumps off the cliff into the sea and a crowd of fishermen and their womenfolk pray to the Virgin that the lovers and all those who have lost their lives in the ship may be granted eternal peace.

Novak uses two "sea-themes", the second of which he called "the assaulting fanfare of the sea", as unifying material in the course of the long work. These themes are memorable but the vocal writing, except for a phrase here and there, has no special distinction and it is the vivid—and Straussian—orchestral writing that makes one best understand the enthusiastic reception given to the work at its first performance in Brno in 1910 and its subsequent success. The tempestuous interlude that precedes the sailor's song, the catastrophe itself, with the cries of the sailors and passengers, mingled with the roar of the engulfing water, are powerful pieces of writing. The weakest part of the work is the scene in the cabin during which the tension is dangerously relaxed and the pseudo-oriental music given to the Sudanese is as unconvincing as he himself. The choral prayer at the end is most moving.

The performance seems to me very good. It is a pity that Maria Tauberova has to double the parts of the girl and boy in the crow's nest, especially as the two songs are only separated by the sailors' chorus about the goblin. Blachut shapes his phrases beautifully in his performance of the young sailor's song, and the other two artists, especially Mraz, do all they can with the poor material of the cabin scene.

The orchestral playing and the choral singing, under Jaroslav Krombhole, are both very good indeed and the work, though unsatisfactory as an artistic whole, is a most interesting addition to the catalogues. The recording is excellent and might well be sensational in stereo if it appears in that form.

A.R.

PUCCINI. Manon Lescaut: "Cortese damigella . . . Donna non vidi mai"; "Ah! Manon, mi tradisce"; "Non m'avvincinate . . . Pazzo son, guardate". Milada Subrtova (soprano), Ivo Zidek (tenor), Prague National Theatre Orchestra conducted by Jan Hus Tichy. Supraphon Mono SUEC388 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

This Manon and Des Grieux sound genuinely youthful, and their Act I opening exchanges are attractively sung. Ivo Zidek starts all courtesy, and then bursts out con calore, at "E in voi l'aprile", when he learns she is bound for a convent. He has a firm-textured, fresh tenor, with a ringing B. The subsequent aria goes well, though the phrase "O sussuro gentil" is not quite caressing enough. The other two items are pretty impressive, though

there is not quite as much meaning in the singing. Most of it is well up to the standard of the western tenors we hear. There is a tendency in "Pazzo son" to accent every note, even in a phrase which should run. Ladislav Mraz, who according to the sleeve "ranks with the greatest bassbaritones of the present time" (after his recent Hans Sachs), gets star-billing along with the soprano and tenor, but since he sings just one phrase in "Pazzo son, guardate" (quaintly described as Duet of Des Grieux and the Captain), and possibly too just the word "Manon" (off-stage, in the first excerpt), it is hard to tell. A.P.

PUCCINI. Turandot: (a) "Signore, ascolta!"; (b) "Tu, che di gel sei cinta"; (c) "Non piangere, Liù!"; (d) "Nessun dorma". (a) and (b) Maria Stader (soprano), Berlin Radio Symphony Orchestra conducted by Gustav König, (c) and (d) Hans Hopf (tenor), Munich Philharmonic Orchestra conducted by Herbert Sandberg. D.G.G. Mono EPL30470 (7 in., 12s. plus 3s. 11d. P.T.). Items (a) and (b) previously available on DGM19157 (3/59).

One's first unfair reaction is to notice that Fräulein Stader is still singing "kvesta" for questa. But of course she is, because these are the same performances noted on DGM19157: pretty and feminine singing, but unidiomatic as far as the Italian goes. As in the masculine side of the seven inch, the recorded sound is good and the voice hangs in the envelope of orchestral tone very agreeably. Herr Hopf's Calaf sounds over-tearful and wants rhythmic impulse, but there is artistry in approaching the climax such as we do not always get from the Italian tenors, who go at these well worn arias like bulls at a gate. Moderate P.H.-W. applause.

PUCCINI. Madama Butterfly—excerpts. Charles Craig (tenor), Marie Collier (soprano), Ann Robson (mezzosoprano), Gwyn Griffiths (baritone), Sadler's Wells Orchestra conducted by Bryan Balkwill. H.M.V. Mono CLP1334 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Excepts: Opening into Duet (Pinkerton and Sharpless); Love Duet, Act 1; One Fine Day; Telescope Duet into Flower Duet; Trio, Act 2 and Pinkerton's Farewell; Death Scene.

I think this record deserves what Americans used to call "The Big Hello"not merely for what it is, a rich and telling answer for those who write clamouring for one to broadcast opera in English (largely non-existent in the LP Catalogue), but as a portent, E.M.I., having perhaps decided that if in Germany D.G.G. can sell hundreds of records of Maria Stader et al singing Verdi and Puccini in German, then our native singers might also do well for the old firm in English. And then, it is nice to see official, commercial recognition, as it were, of the fact (known to many of us) that a Sadler's Wells Madama Butterfly can be a very handsome occasion.

Here are four rich voices and a very respectable orchestra well captured and

displayed in a flattering light. Marie Collier may not draw the finest of fine lines, she is not a very subtle artist and rhythmically both she and the conductor fail to get the very best out of that moment known as the Triumph of Butterfly when, after sighting the ship or "sheep appearing" as it so often comes out in English, she totters downstage to meet the swell of brass crashing out the love duet theme. But the specific gravity of her voice, if one may use the term of something in so little metallic, is very rich and gorgeous and of exactly the type liked by instinctive admirers of Kathleen Ferrier and De Los Angeles, the sort of voice that makes many (but not necessarily all) voice fanciers exclaim: "What a lovely voice that girl has!". Mr. Craig shows up well in the love duet and "Addio fiorito asilo" and it is a measure of the excellence of the singing in the opening whisky duet, with the sturdy voiced Gwyn Griffiths, that we are maddened by being suddenly taken away from it all just as the first notes of Butterfly's entrance should be starting. True, one can't have everything and the company has managed to get a great many plums from the opera on to one twelve-inch, but the departure from the Flower Duet is also arbitrary and there is rather more of the finale after Butterfly's last words than is really required. I know how hard it is to cut this opera into lengths: the inclusion of the Pinkerton-Consul-Suzuki trio in the last act, leading up to the Addio (tenor solo), is I think a happy choice. The main impression made, which I should more insistently press perhaps, is the richness of Miss Collier's voice as here recorded.

So many people, and with plenty of justice on their side, prefer their opera in English that it seems petty to cavil at this translation; all the same, one does not have to be very sensitive to squirm at the awful mishmash of the dainty and the stilted—"When will he come, think you?"—"When he gets to the summit"—"a little to tease him"—"And the world is lying yonder", to which the dauntless hero riposts "And your uncle breathing thunder"; is it not sadly disillusioning? Never mind! The point to make is that with the exception of Sheep for Ship, Miss Collier and her colleagues do it all as wholeheartedly as convincingly, and I urge everyone who has protested and campaigned in favour of English sung Italian opera to give this record a trial.

P.H.-W.

TERESA BERGANZA. Valverde. Clavelitos. Chapí. Carceleras from "Las Hijas del Zebedeo". Guerrero. Sagrario's Romance from "La Rosa del Azafrán". Marqués. Margarita's Romance from "El Anillo de Hierro". Teresa Berganza (mezzo-soprano), with orchestra conducted by Benito Lauret. Decca Mono CEP638: **Stereo SEC5048 (7 in., 11s. plus 3s. 7d. P.T.).

This is an infinitely better way of interesting people in zarzuelas—the distinctively Spanish form of light operetta—than (as was the case a few years back) throwing a large number of complete and

indifferently sung zarzuelas at the public's head. Berganza's glorious voice-what's a mezzo doing with such superb ringing high As and B flats?-would be inducement enough to listen to anything she did, and two of these pieces, the Chapi and the Guerrero, are as good as anything in the opera-bouffe field. The well-worn Clavelitos also (not from a zarzuela, though Valverde was part-composer of one of the most famous of all zarzuelas, La Gran Via) emerges fresh as paint in this performance. The orchestra, spirited but a fraction coarse in places, sounds better in the stereo version, though by some mischance the Guerrero song in this form (but not in mono) is recorded at a lower level and more distantly. L.S.

★STRAUSS, RICHARD. Arabella-

complete.

Arabella
Zdenka
Mandryka
Count Waldner
Matteo
Adelaide
Elemer
Dominik
Lisa della Casa (sop.)
Hilde Gueden (sop.)
George London (bar.)
Otto Edelmann (bass)
Anton Dermota (ten.)
Ira Malaniuk (m.-sop.)
Waldemar Kmentt (ten.)
Eberhard Waechter (bar.)
Flakemilli
Mitml Coertse (sop.)

With the Vienna State Opera Chorus and Vienna Philharmonic Orchestra conducted by George Solti. Decca Stereo SXL2050-3 (four 12 in., 115s. 6d. plus 37s. 6d. P.T.). Mono: LXT5403-6 (3/58). e T le

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I doted on the mono version of this, and it would be strange therefore if I were now suddenly to quarrel, or pick holes in the stereo, which of course, requires, like all stereo recordings, an infinity of care and trouble in adjusting, among other things, the exact degree of suitable volume. True, in some stereo also, one does find slightly enlarged holes to pick; everything is under a magnifying lens. But this performance, for me, passes the test most satisfactorily, and in one respect alone the later version is quite remarkable: I refer to the clarity of the words, which are audible as they seldom are in a Strauss opera in a real The eponymous heroine opera house. sounds a shade more earthy and chocolate eating than in the mono, but the same sort of ecstatic soaring is hers at the right P.H.-W. moments nonetheless.

VERDI. Rigoletto excerpts.

Duke of Mantua
Count Ceprano
Marraio
Borsa
Rigoletto
Gilda
Gountess Ceprano
With the Teatro
Michele Lauro)
Mirlam Pirassini (cont.)
Mirlam Pirassini (cont.)
Anna di Stasio (m-sop.)
Mir

Questa o quella. Partite? Crudelet: Gran Nuoval Che avvenne?: Deh non parlare al misero: Caro nome che il miso cor: La ra, la ra . . . Cortigiani, vil razza: La donna e mobile: Un di, se ben rammentomi. . Bella figlia: Vbo ingannato. Highlights, like "lowlands", are a vague term. I think it very important that the reader should know in considerable detail what is in fact offered. These are evidently

extracted from a full performance or one

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would not, for example, hear the chorus in the background in the coda to "Caro nome", nor presumably the unnamed nurse, Giovanna. The first band is more or less as stated and, with the exception of the thrilling Monterone intervention, it gives us substantially the first scene of the opera, with Tucker in fine voice and a passable choral contribution. The next band begins, not as stated at "Deh non parlare al misero", but earlier at the exhilarating entry of Gilda at the words "Gilda! Mio Padre". Thereafter the whole long string of duets is carried through to Rigoletto's exit: Capecchi is a regulation Italian baritone, no subtle artist but sure of the notes. Gianna d'Angelo, both here and in the flesh, shows for a pretty, gracious and artistic Gilda. We are sorry to be deprived of the pages which are now omitted (including "E il sol dell' anima" for her and Tucker), but the "Caro nome" is a pleasing one, even though the ugly un-Verdian high ending is used.

On the reverse we get Capecchi in Rigoletto's big address to the courtiers (but no succeeding duet—surely a highlight, if ever there was one?) and from the last act, Tucker's "La donna è mobile" and fine leading in the quartet. Then, Gilda's death, appealingly sung by the soprano and with the baritone taking the high alternative at the end. The recording has depth and the performance, what is heard of it, has life. But you need to agree that these are in fact the only pages you want from the comparatively short and beautiful opera. Personally I could have done with more of Tucker and less of Capecchi. P.H.-W.

RINA GIGLI. (a) L'Elisir d'amore (Donizetti): "Prendi, prendi, per me sei libero". (b) I Vespri Siciliani (Verdi): "Mercè, dilette amiche". (c) Manon (Massenet): "Ebben! Lo deggio! . . . Addio . . . O nostro piccol desco". (d) L'Amico Fritz (Mascagni): "Non mi resta". Rina Gigli (soprano), with (a) and (c) Philharmonia Orchestra conducted by Enrico Sivieri and (b) and (d) Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold. H.M.V. Mono 7EP7094 (7 in., 9s. 3d. plus 3s. 0\frac{1}{2}d. P.T.). Items (b) and (d) previously available on DB6459 (9/47).

In reviewing the Verdi and Mascagni arias on this disc when they were first issued in 1947, I praised the singer for her neat and musical performances of them. The two arias now added appear to have been recorded at the same time as some duets Rina Gigli sang with her father, between 1950-1, and so in his presence. Her style is not right for Manon's farewell to her "little table", in which she sounds in which she sounds more like Puccini's than Massenet's heroine. She is much more at ease in Adina's aria from Act 2 of L'Elisir d'amore, in which, as elsewhere, she displays a voice of attractive quality, especially in the upper range, and a vocal accomplishment that must have given great pleasure to her celebrated father. Accompaniments and recording are excellent.

POETRY AND DICTION ETC.

ROBERT BURNS. Poetry readings. To a Mouse:
Mary Morison: For a' that and a' that: To a Louse:
Tam o' Sbanter: Sic a Wife as Willie had: The
Banks o' Doon: John Anderson, my Jo: Auld
Lang Syne. Read by Frederick Worlock. Border
Bailads. Sir Patrick Spens: Edward, Edward:
The Wee Wee Man: The Wife of Usber's Well:
The Twa Corbies: The Lament of the Border
Widow: Clerk Saunders: Thomas the Rhymer:
Get up and Bar the Door, Read by C. R. M.
Brooks. Philips Caedmon Mono TCI103 (12 in.,
30s. plus 9s. 9d. P.T.).
The first side of this disc duplicates four

The first side of this disc duplicates four of Burns's poems already on disc, notably the long poem Tam O'Shanter, and, though Frederick Worlock's readings are excellent, I find them less varied in tone and attractive manner than those we have had before, and would still put Ian Gilmour and Meta Forrest, in Columbia's "Evening with Robert Burns" (33CX1317)—in which the Saltire Singers also take part—at the head of the list. C. R. M. Brooks gives a very powerful account of the celebrated ballad Edward, Edward—the last "Oh!" is spinechilling—and poignant readings of The Lament of the Border Widow and Clerk Saunders. He is indeed admirable in all he undertakes and this side of the disc is a valuable example of its category. The recording is good, but inclined to exaggerate sibilants here and there. A.R.

EDGAR ALLAN POE. Tales of Terror and other stories. The Pit and the Pendulum; A Cask of Amontillado; The Fall of the House of Usher; The Tell-Tale Heart; The Masque of the Red Death; The Strange Case of M. Valdemar; The Raven; Annabel Lee: Lenore; The Black Cat; The Bella; To Helen; Ulalume; Silence; Ligeia. Read by Nelson Olmsted. Top Rank Mono 45/001 (12 in., 83s. 114d. plus 11s. 04d. P.T.). N.B.—This record plays only at 16f r.p.m.

Nelson Olmsted is a United States actor who has appecialised in the broadcast reading.

Nelson Olmsted is a United States actor who has specialised in the broadcast reading of literature. If this record is any guide to them his programmes must be enormously popular, for it is difficult to imagine Poe, at least, more dramatically presented by any one voice. It is both a highly expressive and a flexible voice, which helps to counteract any possible monotony of sound on such a long-playing disc; and it is, of course, also a voice with a North American accent, making it ideally suitable for the material in at least this particular context.

The poems are read without sound effects (unless a half-sung, seemingly half-pealed version of The Bells qualifies). The more horrific tales, however, do allow themselves to draw substantially on this extra resource, and it is one which certainly assists Olmsted in the piling on of the horror. Much of Poe depends on the cumulative terror of a swinging, hissing scythe, of the beating of a murdered man's heart, or of the brazen clang of a clock's chime. These sounds, tellingly reproduced, form an almost hypnotic background to many of the climactic moments; and surely never was there a more entirely convincing use of the echochamber than in the dead M. Valdemar's protestations from the grave.

protestations from the grave.

Only on the whole small and well-arranged cuts in the original have been found desirable for the new medium, though The Pit and the Pendulum, and perhaps The Cask of Amontillado, might have benefited from being allowed a greater length. No one, however, could cavil at the length of the record as a whole, no less than 95

minutes. The 16‡ r.p.m. speed—to the eye the turntable scarcely seems to revolve—proves entirely adequate in every respect for both speech and background. Only a character straight from one of Poe's more demoniac pages, however, could have decided to give the catalogue numbers of a new series of records at 16‡ the numerical prefix "45".

M.M.

SHAKESPEARE. Romeo and Juliet. Argo Mono RC200-3 (four 12 in., 120s. plus 39s. P.T.). Winter's Tale. Argo Mono 204-7 (four 12 in., 120s. plus 39s. P.T.). Complete and Uncut Texts as edited by John Dover Wilson. Recorded by Members of the Marlowe Society of the University of Cambridge and Professional Players. Directed by George Rylands. Recorded under the auspices of the British Council. (Full texts are available from Argo, price 5s. each. Text, plus annotation and Glossary, price 18s.).

Romeo, Says one commentator, is a violent unbalanced woung men and hear

violent, unbalanced young man and, he adds drily, it is perhaps as well that the lovers are cut off while their passion is still sublime. The actor who plays Romeo risks his reputation, for Mercutio outshines him in the first half of the play, and Juliet in the second. The characters, however, though clearly delineated, are never probed: there is no Hamlet here. The beauty and the attraction of the play lie in its poetry. It is, therefore, particularly suitable for the kind of production which Mr. George Rylands can achieve with his mainly amateur (but talented) players. They have served him well in this recording. The diction is admirable and the verse comes over with an urgent freshness. Juliet speaks beautifully and grows, as she should, from a girl to a woman, while Romeo and Mercutio have an authentic sound and particularly attractive voices. Only the Nurse has some difficulty in maintaining her age. The recording level is a little on the low side and old Capulet nearly fades out of the picture at one point. Perhaps the stereo version will bring him back, but in any event this is only a tiny blemish in a thoroughly commendable issue.

The Winter's Tale gets off to a very good start. The pace is exactly right and we are plunged into the heart of the plot with such conviction that its absurdities are forgotten. The women here, as indeed throughout the play, are splendidly played. But when we reach Bohemia the bottom drops out of the production. The rustics speak a veritable Christmas pudding of dialects with its very diverse component parts occasionally betraying their origin. This could be forgiven if it were all intelligible—but it isn't. And the singing is downright embarrassing. Autolycus might have brought some relief, but he sounds merely egregious. The play recovers at the end but, unfortunately, too late.

JOHN GITTINS.

TENNYSON. Poetry readings. The Lady of Shalott; Ulyses; In Memoriam: Prologue, Cantos 6, 7, 11, 54, 70, 60, 119, 105; Tears, Idle Tears; Merlin and the Gleam; Morte d'Arthur, II, vv. 213-323; The Revenge; Now sleeps the Crimson Petal; Crossing the Bar. Read by Dame Sybil Thorndike and Sir Lewis Casson. Philips Caedmon Mono TC1080 (12 in., 30s. plus 9s. 9d. P.T.).

On the whole this is fine. It is one of two recordings this month from the Cassons, and it is immediately a joy to find real professionals at work in this series. Dame Sybil Thorndike's voice is, we know,

intensely individual, and there are therefore many to whom it is unsympathetic, but it would be hard to imagine these passages of Tennyson, or indeed of any similar poet from the national Pantheon, better readperformed, rather. Anyone attempting The Lady of Shalott has to face up to the endless iteration of those words with the rhyme of Camelot, and how brilliantly the actress avoids the maddening anticipation. With what superb arrogance Sir Lewis Casson assumes the lines of Ulysses and capta'ns The Revenge, and if the natural reaction to Now Sleeps the Crimson Petal is to put on Maggie Teyte in the Quilter setting or to Crossing the Bar to pour oneself a drink, this whole enterprise is a triumph. The In Memoriam is in one way to be regretted, for its inclusion may preclude a complete recording of the poet's masterpiece. This long poem, started as a tribute to his Oxford friend Arthur Hallam, took seventeen years to write, and when it came out, anonymously, in 1850 it had got itself entangled with most of the intellectual thought of the day, and earned Tennyson the Laureateship, which he was to hold for 41 years. The Morte d'Arthur extract is not from the early poem of that name, but from the later one (towards the end of it) which formed part of the Idylls of the King. From the early Shelott, Tennyson, like Rutland Boughton in music, was fascinated by the Arthurian legends, which curiously have never really inspired a great work of art-well, have they, honestly? Nor, for that matter, alas, has King Alfred! It will be seen that the selection spans the poet's life-Crossing the Bar was his last workand the record is banded. Congratulations Caedmon. R.W.

POETRY OF SCOTLAND. Anon. The Good Times gone (a); Country pleasures (a); The twa corbies (c); Waly, waly (c); A lyke-wake dirge (b). Barbour. Freedom (b). Douglas. A Scottish Winter (b). Dunbar. This world unstable (b); Lament for the Markers (b); Looking forward to summer (b). Scott. Depart, depart, depart (a); Proud Maisie (b). Boyd. Cupid and Venus (b). Graham. Upon the Death of King Charles I (a). Scottish Pastler. A Covenanter's paslm (a). Skimmor. The end of an Old Quarrel (a). Mrs. Grand of Carron. Roy's Wife of Aldivallock (c). Burns. Green grow the rushes o (b); Excerpts from the following: Mary Morrison (b); Holy Willie's Prayer (b); Tam o' Shanter (b). Cruikshank. Shy Geordie (c). Soutar. Wintry Song (c). McDiarmid. The bonnie broukit bairn (b); The little white rose (b); A drunk man looks at a thistle (b); The Watergaw (b). Muir. Robert the Bruce stricken with leprosy (a). Fraser. Lean Street (a). McCaig. November night, Edinburgh (b). Read by (a) G. S. Fraser, (b) John Laurie, (c) Madeliane Christie. Beltona Mono LBA28 (12 in., 25s. 9d. plus 8s. 44d. P.T.).

A natural for Scots, and surprisingly a most enjoyable record to this English There are some wonderful reviewer, fragments here, and most of it is perfectly intelligible to those unfamiliar with the dialect. The three speakers are well contrasted, and a special word for Madelaine Christie for her pathetic Waly, Waly and her beautifully etched Shy Geordie. The wonderful Lyke-Wake Dirge, which Britten has used, is strangely moving and can be contrasted with Burns' mundane theology in Holy Willie's Prayer. Maybe the extract from Tam O'Shanter is pointless in isolation, as are all "bits" from ballads, but there is enough here to please most, and it is by no means all permeated by the

spirit of Knox. Hugh McDiarmid represents modern dialect verse, and then startlingly we break into B.B.C. English for the last three poems, which in their very different way are very fine. The record is banded for each item, but the order on the first side is not strictly as listed above, nor are the titles given on the label. R.W.

W. H. AUDEN. Reading from his poems. In Memory of W. B. Yeats; In Praise of Limestone; The Capital; School Children; As he is; Five Lyries; Precious Five; Bucolics (Winds, Woods, Mountains, Lakes, Islands, Palains, Streams). Philips Caedmon Mono TC1019 (12 in., 30s. plus 9s. 9d. P.T.). Recorded in New York, on December 12th, 1953.

For those who were young in the thirties, and whose period "beat" was the Spanish Civil War and the Left Book Club, it must seem strange to think of Mr. Auden as the Professor of Poetry at Oxford and as a poet whose vision has become less worldly as the years passed. The present "beat' generation would find little response from the holder of this Oxford chair and the recipient of academic honours from the United States, where he has lived for many years. If Mr. Auden is not a "great" poet he is certainly an important one in time, and it is therefore of immense value to have this representative selection spoken by the poet himself. He speaks a flat, educated English, but with the American soft "a", which in isolation jars. If he was speaking his own native Lancashire or his adopted American it would be different, but he isn't. As a performance I find this dull. One side is wholly devoted to the Bucolics, faintly satirical, sometimes preaching and occasionally guilty of solecisms like "lower ordersy" and "awfully long". He speaks two verses in the Yeats poem that are not in the published text. The Five Lyrics include As I walked out one evening, which Dylan Thomas recorded so beautifully-a devastating comparison. record, which is not banded, should obviously be acquired by students of the contemporary scene, but others are advised to sample first.

SEAN O' CASEY. Reading from his works. Opening and Final Scenes from "Juno and the Paycock". The Death of Mrs. Casside from "Inishfallen, Fare thee well". The Second half of Chapter 2 from "Pictures in the Hallway". Philips Caedmon Mono TC1012 (12 in., 30s. plus 9s. 9d. P.T.). Recorded at the home of the Author in Totnes, Devon, on November 12th, 1952.

A piece of theatrical history. Juno and the Paycock was produced in 1925 and created something of a sensation, comparable perhaps to Look Back in Anger. Nowadays we can take our own life neat, but in those days "fings" had to be "furrin" to get by, so that anything remotely shocking or rebellious could be indulged as quaint and artistic. For me in 1960 I cannot understand a word of it, apart from some difficulty in hearing the words from the disc. Here again there are no bands to divide the scenes, nor the scenes from the reading that follows. Also I would suggest that unless sales are deliberately restricted to devotees, such a record badly needs a setting; a separately banded introduction discussing the context of the play in theatrical, and I suppose Irish, history would double its value to the student today. This is particularly true of artists whose

creative work is in the recent past. Their ultimate reputation remains in doubt and they are not necessarily well known to this generation. The two narratives are clearer, but here again cannot be recommended as a pig-in-a-poke to the non-Irish. Innishfallen, Fare Thee Well is the fourth, and Pictures in the Hallway, which takes up the whole of one side, the second of a six volume autobiography, appearing respectively in 1949 and 1942, so that in these pieces the listener can hear semething of Mr. O'Casey's thoughts lorg after the West End had capitulated to Juno.

R.W.

SYBIL THORNDIKE/LEWIS CASSON. Poetry reading. Edmund Spenser. A Ditty, In Praise of Eliza, Queen of the Shepherds (a). Robert Browning. A Tocata of Gal ppi's (a): Wy Last Duchess (b). Gerard Manley Hopkins. In the Valley of the Elwy (b). Sydney Dobell. How's my Boy? (a and b). Read by (a) Dame Sybil Thorndike and (b) Sir Lewis Casson. Jupiter Mono JEP00C3 (7 in., 12s. plus 3s. 11. P.T.). It is exactly thirty years ago that Dame Sybil Thorndike and (c).

Sybil Thorndike and Sir Lewis Casson recorded for Columbia some scenes from Macbeth and a curious piece of whimsy called To Meet the King, which "Inky" Stevens wrote for radio with music by Norman O'Neill. Those were the days when collectors of talking records of the famous had a harder time than today, but when the Editor himself and other writers could be heard on the old Dominion label, a pioneer of the Poetry and Diction section of the gramophone (which must remain in lower case since that immortal phrase had not yet graced these pages!). In reviewing Dame Sybil's Tennyson record I said how good it is to find a real professional on record, and this distinctive voice has not changed in all these years. That is what training does for you, and what the hard, devoted life of the stage demands. She is purposely coy in the Spenser, which I personally find distasteful, but the Browning piece On a Toccata of Galuppi's (there was in fact no such specific Toccata, and it is odd that a Victorian poet should refer to a composer who has not even yet caught up with the current vogue for Italian music of the period) is beautifully spoken with a rare humour. The same is true of Sir Lewis Casson's performance in My Last Duchess. The Dobell is a colloquy and fiendishly difficult if bathos is to be avoided. This is a brave performance, but so is the whole record for artists who have been before the public for sixty years. It is fitting to see their art and their position in the profession so worthily commemorated for posterity. R.W.

ANTONY HOPKINS. Talking about (a) Beethoven's Violin Concerto in D major, Op. 61 (1EP00C4): (b) Cesar Franck's Symphonic Variations (1EP00C5): (c) Reethoven's Symphony No. 5 in C minor, Op. 67 (1EP00C6). Jupiter Mono JEP00C4, 5 and 6 (7 in., 12s. plus 3s. 11d. P.T. each).

MARIE RAMBERT. Talking about Rallet, with Tamara Karsavina. Jupiter Mono JEP00C8 (7 in., 12s. plus 3s. 11d. P.T.).

ADELINE GENEE. Talking about Ballet. Jupiter Mono JEP00C9 (7 in., 12s. plus 3s. 11d. P.T.).
Listeners to the radio will know exactly what Antony Hopkins's three EPs will be like: they are equivalent to his highly successful Talking about Music programmes,

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STEREO OR MONO RECORDS

tions of what happens in the chosen piece of music, piano illustrations-but here, no orchestral examples. The most enlightening of the three is the talk on Beethoven 5, which he relates to Beethoven's original sketches. Hopkins has a strong sense of humour, and some of his poetic images sounded to me rather tongue-in-cheek and comic; so I tried the Beethoven violin concerto talk on two friends who like music but aren't musicians, and they found it all most interesting and very well done. So I can recommend the discs to anyone who doesn't mind purple patches. piano tone is rather shallow.

The two ballet discs bring history to life for here is Karsavina, the original Loll in Petrushka, the Columbine of Fokine's Carnaval, the first Firebird, and the bonneted maiden who partnered Nijinsky in that historic first performance of Spectre de la Rose when he astonished the audience by defying the law of gravity. And here too, even more marvellous, is Dame Adeline Genée, who was prima ballerina at Munich in 1896; who met Lucile Grahn in a Munich sheeshop; who coached by Joseph Lanner's daughter, and was told by a fan that her dancing brought back memories of Fanny Elssler, Taglioni's great rival; and whose partner was a pupil of August Bournonville. All these names belong to a distant era of ballet, but here is someone talking now to us about her own link with them. Dame Adeline has lived in London for some years, and speaks almost faultless English (she is Danish-born) with a voice of immense charm and graciousness. She is rather close to the mike, and the disc contains some mechanical chatter, but it is indispensable to speech collectors and balletomanes alike.

Karsavina talks English with a strong Russian accent, and in the side on which she reminisces with Marie Rambert both these great ladies are plainly reading a prepared script. Sometimes a mispronunciation, or a particularly unspontaneous remark, made me smile and think of the two German professors expounding serial music at the last Hoffnung concert. But, as with Genée, this is a link with ballet history. On the second side Mme Rambert, whose charm and vitality emerged so strongly in a recent TV Monitor programme, speaks of the great influences in her life: Isadora Duncan and Pavlova; her work with Diaghilev (she was detailed to assist Nijinsky in realizing the rhythms of The Rite of Spring, and was so much admired for her rhythmic sense that she was nicknamed "Rhythmichka"); the emergence from under her wing of Frederick Ashton as a choreographer; her production of Giselle with her own company; and her travel with these dancers all over the world. Here again the recorded sound is not first-class, but the content of the disc is fascinating. W.S.M.

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"THE GRAMOPHONE" CLASSICAL LP CATALOGUE MARCH 1960 See page 543

CLASSICAL REISSUES

ORCHESTRAL

FRANZ ANDRE. Scheherasade (Rimsky-Korsakov).

Belgian National R.O. Telefunken Mono
GMA12 (12 in., 198, 94d, plus 9s. 5d. P.T.). From
LGX66018 4(154).

ANTAL DORATI. The pines of Rome; The Fountains
of Rome (Respighi). Minneapolis S.O. Mercury
Mono MMA11083 (12 in., 28s. 9d. plus 9s. 44d. P.T.).

From MR1 9007 (7/54).

mono and 100s (12 in., 20s. 9d. pius vs. 44d. 7.1.).
From MRL2007 (7/54).
WILLIAM STEINBERG. Serenade for Strings, Op. 48
(Tchaikovsky). Symphony No. 1. "Classical"
(Prokofiev). Pittsburgh S.O. Capitol Mono
P8200 (12 in., 30s. plus 9s. 9d. P.T.). From Capitol
CTL7084 (8/55).

The only thing that really recommends André's record of Scheherazade is its inexpensiveness. Not that there is anything at all wrong with it, but he was not a great conductor and this is a routine performance. Some readers may say, that's good enough for me-why pay more? Well, there are magical performances by Monteux and Beecham, and they are worth the extra pound or so, even if you don't think your perception goes that far. Hear them again and again, as you will want to do, and your perception will go that far. Routine performances, in the concert hall or on record, don't help any listener's perception grow and that is the reason why I think reissues of this sort should be discouraged.

Respighi's music, like Scheherazade, also demands a wonderful recording. **Dorati** reissue is good, but it remains a bit fierce here and there. I do wish some companies would forget their older recordings, especially when they put them out again at full price, as Mercury do here. But what really rules this record out is a particularly awful tape cut at the end of the first, very loud, scene of the Pines of Rome-it can only be described as fantastic.

The Steinberg record is the best of this bunch. The Prokofiev Classical suits his kind of mind for music and he has the orchestra to bring it off at the speeds he The Tchaikovsky Serenade is very well done and is recorded so as to bring out real quality of string tone. (M.M., in his review, asked why there are no scrolls on the Tchaikovsky side-there still aren't any. But I think Capitol might reasonably reply that the Serenade is a generous side's music as it is.)

SIR THOMAS BEECHAM. Valse Triste (Sibelius).

Dammation of Fasst (Berlioz): Dance of the Sylphs.

Joyeuse Marche (Chabrier). R.P.O. H.M.V. Mono
7ER5170 (7 in., 11s. plus 3s. 7d. P.T.). From
ALP1633 (12/57).

ANTAL DORATI. Hungarian Dances (Brahms):

TAL DORATI. Hungarian Dances (Brahms): Nos. 1, 2, 5, 7, 11 and 21. L.S.O. Mercury Mono XEP9028 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11051 (10/59).

MMA11051 (10/59).

ANATOLE FISTOULARI. Holberg Suite (Grieg):
Prelude; Sarabande; Gavotte and Musette;
Rigaudon. Philb., H.M.V. Mono 7ER5172
(7 in., 11s. plus 3s. 7d. P.T.). From ALP1570

(4/58).

EUGENE ORMANDY. Hungarian Rhapsody No. 1
(Liszt). Espana (Chabrier). Philadelphia Orch.
Philips Mono ABF0159 (7 in., 11s. plus 3s. 7d. P.T.).
From SBL5234 (3/59).

ALBERT WOLFF. Boleso (Ravel). Paris Cons.
Orch. Decca Mono CEP634: **Stereo SEC5044
(7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5499
(6/59): Stereo from SXL2105 (6/59).

Beecham: a selection from an LP "Lollipop" record. The Danse des Sylphs sounds strangely heavy for a conductor with Beecham's touch and the recorded sound is a bit thick. Not quite first-rate sound all through, as a matter of fact.

Chabrier's Joyeuse Marche comes off as it can scarcely fail to do, but Beecham's real quality is shown in the Valse Triste, where he creates wonderful atmosphere. disc is worth having for this alone. My test copy had some swish on this side but not enough to put me off.

Dorati: at least these are not routine performances of the Hungarian Dances. Dorati has unbounded vitality for this sort of music, even if, here and there, it makes you wonder if he isn't driving it a bit hard (No. 5, in G minor, for instance), but it is all thoroughly alive and the sound is vivid and bright.

Fistoulari: a lovely performance of Grieg's Holberg Suite. This sort of thing goes perfectly onto an EP, it's enchanting music, it's very well played indeed and the string tone is lovely. Not to be overlooked.

Ormandy: one of those Philips records called "The Sound of Genius"; one's not sure which is the genius whose sound we are to hear, the composer, the artists playing it, or Messrs. Philips' technicians. Anyway, the Liszt Rhapsody scarcely qualifies as music nor España as a performance (spick and span but playing down to pop taste a bit). Which leaves the sound. Well, that's perfectly all right.

Wolff: another Bolero cut in half with a pair of scissors, apparently more or less at random (both mono and stereo). An efficient performance - no more - and bright, clear sound. Not my choice, though. T.H.

BASIL CAMERON. Karelia Suite (Sibelius): Intermezzo; Alla Marcia. L.P.O. H.M.V. Mono 7P252 (7 in., 5s. 3d. plus 1s. 8\frac{1}{2}d. P.T.). From DLP1100

(1/56).
VAN OTTERLOO. Gymnopedie Nos. 1 and 3 (Satie).
Hague P.O. Philips Mono SBF242 (7 in., 5s. 3d. plus 1s. 8[†]d. P.T.). From SBR6234 (1/58).

Cameron gives us the two popular pieces from the Karelia suite in jaunty performances and both pieces are effectively done, in a recording that is thoroughly alive (though the climax of the Intermezzo could blaze more).

Record companies occasionally seem to be modest about what they are offering the public (though not very often). Anyway, the sleeve of the Otterloo disc mentions only the first Gymnopedie, whereas two of them are in fact recorded. (Any composer who gives three little, innocent-sounding, pieces a name like that doesn't deserve to have them recorded at all.) Anyway, one can hardly discuss the interpretation of such trifles, but one can say that on this disc the sound is excellent.

*ANTAL DORATI. Der Rosenkavalier—Suite (Richard Strauss). Till Eulenspiegel's Merry Pranks (Richard Strauss). Minneapolis S.O. Mercury Stereo AMS16014 (12 in., 28s. 9d. plus 9s. 44d. P.T.). Mono: MMA11061 (1/60). This record appears in Stereo for the first time.

EUGENE ORMANDY. Der Rosenkavalier (Richard Strauss): Waltzes from Act 2. Philadelphia Orch. Philips Mono SBF245 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From SBR6211 (11/56).

†HOWARD HANSON. Adventurez in a perambulator (Carpenter). Selections from McCuffey's Readers (Phillips). Eastman-Rochester Orch. Mercury Stereo AMS16015 (12 in., 28s. 9d. plus 9s. 44d. P.T.). Mono: MMA11043 (12/59). This record appears in Stereo for the first time.

There are some recordings these days that one never seems to hear the end of. They begin as a mono LP; they are withdrawn for some reason or another and

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are then reissued; they then appear in stereo; next, both versions appear in different couplings; if possible, they are then broken up into EPs. All this hasn't yet happened to Dorati's hotch-potch of Rosenkavalier music but I did think I was going to have a little respite after I had listened to it for the second time only a month or two ago. I am still offended by its incredibly vulgar ending in particular and cannot bring myself to recommend any of it (except, perhaps, to those who cannot bear the sound of the human singing voice). Till Eulenspiegel is well done, the enormous orchestra benefits greatly from stereo sound, and it deserves to be coupled with something better. (There are, of course, plenty of excellent performances of it admirably coupled.) Ormandy's Rosenkavalier record is an entirely different matter, since it is mainly just a string of waltz tunes and they are well worth enjoying on their own. The sound is good and full, though my copy had poor surface at the end of the first side.

John Alden Carpenter's musical diary of what went on when he was in his perambulator is another work I seem to hear all too often. The music, under Hanson, is by turn arch and dull, the whole thing seems interminable. Burrill Phillips' pieces are lively enough, though I find their jollity wears after several hearings. The stereo sound is very good, but the music, of some importance, perhaps, to Americans, isn't worth exporting-unlike some of the most interesting issues by Hanson and his T.H. orchestra.

ANATOLE FISTOULARL Sylvia Ballet (Delibes):
Intermezso; Valse lente; Pas des Ethiopiens;
Cortege rustique; Scene; Barcarolle, L.S.O.
Mercury Mono XEP002? (7 in., 11s. plus 3s. 7d.
P.T.). From MMA11036-7 (8/59).
PAUL KLETZKL ROSsmunde (Schubert); Entr'acte
No. 3; Ballet No. 2. R.P.O. H.M.V. Mono
7ER5168: **Stereo RES4269 (7 in., 11s. plus 3s. 7d.
P.T.). Mono from ALP1725 (10/59); Stereo from
ASD2906 (1/60).

P.T.). Mono from ALPIT25 (10/50): Stereo from ASD296 (1/60).

JEAN MARTINON. Le Cid (Massenet): Castillane; Andalouse; Aragonaise; Catalane; Madrilene. Sec. 10 (1/60).

JEAN MARTINON. Le Cid (Massenet): Castillane; Andalouse; Aragonaise; Catalane; Madrilene. Sec. 10 (1/60).

Madrilene. Sec. 10 (1/60).

MORAL T/OTTERLOO. (a) Nuteracker Suite, Derivation of the Flowers. (b) Steephing Beauty, O. 66der. Introduction; Adagio; Sec. 10 (1/60).

Moralt, (b) van Otterloe. Adagio; Catalane; Mattalane; Walts. V.S. O. (1/60).

Moralt, (b) van Otterloe. Adagio; Catalane; Mattalane; Mattalane; V.S. O. (1/60).

ALBERT WOLLEF. A. (1/60).

The Neighbour. Dance of the Miller; Final Dance: P. Common Mattalane; Mat

The Mercury EP doesn't contain the official Sylvia suite, though it does draw from it-which may put off somebody who wanted a further representation of Delibes's wonderful score. Elsewhere in this issue I have written about Fistoulari's performance of the ballet. These numbers are efficiently set forth, though the drums in the Ethiopian dance are oppressively noisy, and the saxophone honks dolefully through the Barcarolle. The quality of the sound is rather papery at times, e.g. in Cortège rustique. It is worth recalling that Robert Irving plays exactly the same selection on H.M.V. 7EP7053, and that M.M. thought highly of it.

Kletzki takes a mellow, after-dinner view of the Rosamunde extracts, which gives the R.P.O. soloists opportunity to show their most ingratiating tone-colours. Stereo is particularly kind to these honeyed sounds-in mono the soft string tone seems woolly. The beautiful tune of the B flat entr'acte reappears at less comfortable tempi than on its first hearing.

Strange that the Cid ballet music should be so well known but not danced in this country since just after the war. I had this thought again as I listened to the EP of Martinon's brilliant version-two numbers missing, as on the recent ten-inch reissuewhich makes the very most of Massenet's bogus Spanishry. Perhaps the Madrilène is too fast, but it sings like an arrow in flight, and the Aragonaise is gloriously done. Very

fine stereo sound. The Philips Tchaikovsky coupling is a bargain, but the interpretations are unauthentic to say the least. Of Otterloo's grotesque gloss on Puss in Boots I wrote last month; Moralt's express train version of the Sugar Plum Fairy is almost as ridiculous. The other numbers are less offensively treated, but rhythmic vitality and orchestral luxuriance are hard to find. The popular trio of pieces from Tricorne is available on various EPs. T.H. prefers the Mitropoulos/ Philips version (ABE10005); Wolff gives them the benefit of stereo, and a careful balance, but not much glamour. W.S.M.

ALCEO GALLIERA. La Traviata (Verdi): Preludes to Acts 1 and 3. Philh. Columbia Mono SCD2126 (7 in., 5s. 3d. plus 1s. 8\frac{1}{2}d. P.T.). From 33SX1009

SIR JOHN BARBIROLLI. The Wasps (Vaughan Williams): Overture. Halle. H.M.V. Mono 7P250 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From DB21623

(11/94). ISTO CLEVA. La Forza del Destino (Verdi): Overture. New York Metropolitan Opera Orch. Philips Mono SBF244 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From ABE10088 (1/59).

The most recommendable of these overture reissues are the older ones. Galliera's 1953 Traviata Preludes still sound very well and he conducts them with sensitiveness and feeling. Barbirolli's Wasps of 1954 buzz as brightly as ever and the performance is altogether an excellent one. H.M.V. have found the right place for a turn-over, at the end of the soft middle section. However, since the piece lasts only about 7 minutes, there need be no turnover at all on an EP and you can in fact get this very performance on 7ER5082, coupled with the Greensleeves Fantasia; there is a difference in price, of course, the better filled record costing 14s. 7d., but you may well prefer it for the advantages of no breaks in the music and an extra piece to enjoy.

I am much less enthusiastic about Cleva's Forza del Destino and entirely agree with R.F. about the matter-of-fact playing of much of it, most of all of the heavenly theme of Leonora's prayer.

OTTO KLEMPERER. Symphony No. 6, "Pastoral" (Beethoven). V.S.O. Vox Mono GBY6900 (12 in., 17s. plus 5s. 6d. P.T.). From PL6900 (8/53).

Just enough of the quality of

Klemperer's interpretation emerges from the rather primitive sound of this record to make it a worthwhile buy for those who must have Klemperer and cannot possibly

afford the extra 17s. 6d. for his Columbia recording. If all you are after is a good, cheap version of the Pastoral, though, I should say Kleiber's on Ace of Clubs ACL2 (21s.) would be a better buy, for the sound of this reissue really is primitive. J.N.

FRITZ LEHMANN. (a) Coppelia Ballet (Delibes):
Theme slave varieet; Fete de la Cloche; Valse des
Heures; Nocturne; Musique des Automates;
Valse lente; Caardas. (b) Sylvius Ballet (Delibes):
Prelude; Les Chasseresses; Intermezzo; Valse lente;
Pizzicati; Cortege de Bacchus. (a) Bamberg S.O.
(b) Munich P.O. D.G.G. Heliodor Mono
LPX20255 (12 in. 15s. 10d. plus 5s. 2d. P.T.).
Item (a) from DG17040 (12/59), item (b) from
DGM19026 (12/57). The Coppelia Ballet excerpts
are also available, with the exception of the item
marked †, on EPL30454 (7 in., 12s. plus 3s. 11d.
P.T.).
This re-coupling at a barraits principle.

This re-coupling at a bargain price is interesting because it is only five shillings dearer than the EP which contains only part of one side-with the same performances. (The EP is entitled "Ballet Suit"!) Lehmann, who must have been the most versatile conductor of his day on record, a rival to Piero Coppola and Walter Goehr, conducts strictly concert-type performances; ballet-goers will find a good deal to surprise them-tempi, orchestration, order, and even some bars of music. The sound is comfortably warm and nicely spacious. W.S.M.

KARL MUNCHINGER. Brandenburg Concerto No. 2 (Bach). Stuttgart Chamber Orch. Decca Mono CEP635: **Stereo SEC5045 (7 in., 11s. plus 3s. 7d. P.T.). Mono from LXT5513 (8/59): Stereo from

P.T.). Mono from LXT5513 (8/50): Stereo from SXL2128 (8/50).

RUDOLF BAUMGARTNER. Concerto in A major, P. 235: Symphony in B minor, P.21, "Al Santo Septicino" (Vivadil). Lucerne Feestival Strings. D.G.G. Archive Mono EPAS7183 (7 in., 12s. plus 3s. 11d. P.T.). From APMI4097 (10/50).

Fortunately some of the Brandenburg

Concertos are compact and not too long, and No. 2 in F fits perfectly onto an EP. The new Stuttgart version under Münchinger sounds bass-heavy as in the original pressing, but those who like the interpretation will doubtless be able to compensate. The mono is slightly boxy in tone, but the stereo is good.

The Lucerne Festival Strings under Baumgartner have made some excellent discs of late, and it is useful to have one of the better Vivaldi concertos on a single EP. The string tone is warm yet classical, and the balance very good. D.S.

CHORAL AND SONG

EUGEN JOCHUM. Carmina Burana (Orff). Trot-achel (sop.), Braun (bar.), Kuen (ten.), Hoppe (bar.), Bavarian Radio Chorus and Orch. D.G.G. Mono LPM18303 (12 in., 30s. plus 9s. 9d. P.T.). From DG10045-6. (3/55).

By recutting their earlier recording, formerly on two ten-inch discs, on to one twelve-inch, D.G.G. more nearly rival the Columbia Sawallisch issue (33CX1480). In favour of D.G.G. there is a complete libretto, bound in with the record cover; bands between the various pictures", and a very much better baritone soloist (not only is Hans Braun's voice of finer quality than Marcel Cordes's, but he also phrases with greater dash and imagination). In favour of the Columbia: a more vivid recording; a performance a shade more incisive (excellent though the Munich one is) and really beautiful singing of the sweetly cloying soprano solo by Agnes

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Giebel. Miss Trötschel here is too feeble, although her small, ripe tone is appropriate. On balance, then, the Columbia remains first choice, despite the disappointing baritone. But the D.G.G. is nevertheless an outstanding disc, and in one or two passages there is an easy-going, jolly quality in the interpretation which makes Sawallisch seem too unsmiling, too earnest and military in his merry-making.

GUNTHER RAMIN. St. John Passion (Bach). Glebel (sop.), Hoffgen (cont.), Haefliger (ten.), Kelch (bass), Hudemana (bass), List, Boehme (flutes), Geriach, Fischer, Wagner, Hunger (obcos), Handschke, Drechsel (violas), Hauer (viola dagamba), Gerwig (lute), Bauser (cello continuo), Spitsbarth (double base continuo), Schwickert (harpsichord continuo), Kastner (organ continuo), Leipzig Thomanerchor and Gewandhaus Orch. D.G.G. Archive Mono APMI 436-8 (three 12 in., 90s. plus 29s. 3d. P.T.). Available only in Presentation Box complete with booklet containing text, price 8s. 6d. From APMI 4036-8 (3/56).

This is a reissue, with manual instead of automatic couplings, of D.G.G.'s recording of the St. John Passion deleted last June. The booklet is not so sumptuous as the one that went with D.G.G.'s recording of the St. Matthew Passion. It has a few woodcuts by Dürer, two reproductions of the full score, and two fine photographs (one with the choir) of the interior of St. Thomas's Church, but the text leaves all but the Gospel narrative, which is translated into English and French, in German -which is pennywise. If it is assumed that most people who would buy the discs have a vocal score there seems little point in giving translations at all.

I find no reason to modify my criticisms of the performance (March, 1956) except in regard to the singing of the boys of the choir which on my present equipment sounds brighter in tone than before. Haefliger is a fine Evangelist and Marga Höffgen and Franz Kelch are both good in their parts. Hans-Olaf Hudemann sings the bass arias quite well if rather roughly but Agnes Giebel is a weak and breathy soprano. The solo instruments and the organ sound particularly well and the choral balance-except in the opening number—is generally good.

As a whole this now seems to be the version most to be recommended, but it is not of the same high standard as the D.G.G. recording of the St. Matthew Passion under the direction of Karl Richter. A.R.

AKSEL SCHIOTZ. Dichterische (Schumann): Im wunderschonen Monat Mai; Aus meinen Tranen; Die Rose, die Lillie; Wenn ich in deine Augen Seh'; Ich will meine Seele tauchen; Im Rhein; Ich grolle uicht. Schiotz (ten.), Moore (piano). H.M.V. Mono 7P251 (7 in., 5s. 3d. plus 1s. 8½d. P.T.). From BLP1064 (4/55).

ALFRED DELLER. Oesipus (Purcell): Music for a While. The fatal hour comes on apacs. Deller (counter-tenor), Bergmann (harpsichord). Top Rank Mono TR5008 (7 in., 5s. 3d. plus 1s. 9d. P.T.). From XRK509 (10/89).

When Aksel Schiötz's complete (78 r.p.m.) recording of the Dichterliebe appeared in 1946, before a serious illness interrupted his career, A.R. found it "an almost perfect interpretation of the cycle". This reissue of the first seven songs confirms his opinion. Not many tenor Lieder singers have come forward since the war to sing Schumann's (and Schubert's, and Wolf's) songs to us in the original keys. The Danish tenor does so most beautifully. The opening songs are less than ideally romantic, but as he gets into stride, Schiötz realises the varying moods with extraordinary vividness. The recording is forward and clear, not showing its age. All the same, since his complete Dichterliebe is already available on a 10-inch LP, one wonders whether Richard Tauber's famous record of the first three songs and then "Ich hab' im Traum' geweinet", could not have been chosen instead.

It is interesting to compare Alfred Deller's performance of Music for a While with that of the young American countertenor, Russell Oberlin (not generally available in this country). Oberlin's voice is more even, more "natural" in effect, and he does not have the piercing-sweet "harmonic" tones of Mr. Deller. But the latter brings a score of delicate and subtle touches to his realisation of the music. It might be deemed a somewhat finicky style; yet in his handling of English song, Deller has a refinement and finesse which, among present singers, perhaps only Peter Pears can rival. This 45 disc contains two fine songs-and should be welcomed by those who may not want the whole recital from which they come.

OPERA

ALBERTO EREDE. Romso et Juliette (Gounod):
Mab, La reine des mensonges; Voyons, nourrice,
om m'attend . Je veux vivre dans ce reve;
L'amour, l'amour . . . Ab, leve-toi, soleill; Dieu, qui fis
l'homme . . O pur bonheur; Val je t'ai pardonne
. . Nuit d'hymeneel; C'est la! Salut! tombeau!;
Console-toi, pauvre ame. Moliet (bar.), Micheau
(sop.), Ricquier (m.-aop.), Jobin (ten.), Rehfuss
(bar.), Paris Opera Orch. Decca Mono BR3027
(10 in., 15s. plus 4s. 10-jd. P.T.). From LXT5021

(5/55).

ATAULFO ARGENTA. Goyescas (Granados): Intermezzo; Interlude; La Maja y el Ruisenor.

National Orch. of Spatin/Argenta with Rubio (20p.). Decca Mono CEP638: ★Stereo SEC5048 (7 in., 11s. plus 8s. 7d. P.T.). Mono from LXT5338 (8/57): Stereo appears for the first time.

Bernard Shaw used to find it difficult to escape Gounod's Romeo et Juliette at the opera; nowadays it is hard to come by-I have only seen it once. P.H.-W. enjoyed the complete set except for the Juliet-but that was in 1954. By now, and on this teninch transfer, some of it sounds faded; the trio in the marriage scene cross-modulates as if the singers were blowing through a keyhole. I don't enjoy this Romeo in highlights-he yells, and spreads, and pinches; but his words are very clear. I like best the Mercutio (Mollet) in what Berliozians must call the Queen Mab scherzo, and Rehfuss, the Friar Lawrence, when he doesn't have to descend to bass notes that he hasn't really got. The waltz song and the balcony scene and wedding and double suicide are all here, but they don't rouse great enthusiasm.

The EP extract from Argenta's complete Goyescas makes available the only vocal version of "The Lover and the Nightingale" (how has Victoria de los Angeles's unforgettable performance vanished?). Consuelo Rubio belts it out too vehemently to make a conquest of her listeners. But the orchestra, in stereo, sounds wonderful (strings a bit steely in mono), and the popular intermezzo on the other side is implemented with the prelude to the third scene, a delirious, night-scented piece-why did it have to end it in mid-air? W.S.M.

LEHMAN ENGEL. Porgy and Bess (Gershwin):
Introduction; Summertimet; A Woman is a sometime thing; Where is bruder Robbins? . . . He'sa-gone, gone . . . Come on, sister, come on brudder,
fill up the saucer till it overflows; My man's gonenow; The train is at the station; It takes a long pull
to set there. I got others to on this whom ani up the saucer till it overflows; My man's gonenow; The train is at the station; It takes a long pull
to get there; I got plenty o' nuttin'; Buzzard, keepon flying over; Bess, you is my woman now's; It
ain't necessarily so'; Oh! what you want wid.
Bess?; Oh, Doctor Jesus; Oh, day's so fresh an' fine;
I am talking about devil crabs; I loves you, Porgy;
Oh, de Lawd shake de Heavens; A red-headed
woman; Clara, don't you be down-hearted; There's
a boat dat's leaving soon for New York; How are
you dis very lovely mornin'; Oh, Bess, Oh, where'smy Bess; Oh, Lawd, I'm on my way. Williams
(sop.), McMechen (sop.), Matthews (sop.),
Dowdy (m.-sop.), Glover (ten.), Yeates (ten.),
Long (ten.), Catterhead (ten.), Winters (bar.),
Coleman (bar.), Matthews (bar.), Chorus and
Orch, Engel. Philips Mono GBL5517 (12 in.,
16s. 11d. plus 5s. 7d. P.T.). From NBL5016-8
(10/55). Items marked † and *are also available
on SBF235 and SBF236 respectively (7 in., 5s. 3d.
plus 1s. 84d. P.T. each). **
Phillips's complete recording of Porgy and

Philips's complete recording of Porgy and Bess was one of the recent deletions that I most regretted. Fortunately the original three discs have now been reissued by Philips and in addition we now have this single disc which offers as comprehensive a selection as the new disc from the soundtrack of the film (either has two or three small items that the other hasn't got, but both include all the essential numbers) at just over half the price. Serious collectors must try to acquire the three-disc album, but for not-so serious Gershwinites this collection is a very desirable item. I wouldn't wish to be without June McMechen's exquisite singing of "Summertime", or Camilla Williams in "I loves you, Porgy", or Inez. Matthews as Serena, or Lawrence Winters in the Buzzard song, or the delightful Sportin' Life of Avon Long, or the Wake or the Storm, or the street cries. They're all here and they still sound fine. W.S.M.

GIUSEPPE CAMPORA. La Fanciulla dei West (Puccini): Ch'ella mi creda libero. La Boheme (Puccini): Che gelida manina. Tossa (Puccini): Recondita armonia†. Fadora (Glordano): Amor ti vieta†. Manon Lescast (Puccini): Donna non vidimai. Campora (ten.), Rome Opera House Orch./Santini. H.M.V. Mono 7ER5171: *Stereo-RE54272 (7 in., 11s. plus 3s. 7d. P.T.). Items marked † from ALP1720 (7/50), remainder from ALP1672 (5/50).

*GABRIELE SANTINI. La Forsa del Destino (Verdi): (a) Il anto nome di Dio; (b) La Vergine degli angeli; (c) Rataplan, rataplan. (a) Montarsolo (boss), (b) Cavalli (sop.), (c) Carturan (sop.) with (a) and (c) Chorus and (a, b, c) Orchestra of the Rome Opera House. H.M.V. Stereo RE54270 (7 in., 11s. plus 3s. 7d. P.T.). Mono: 7ER5150 (11/50).

**ALCEO GALLERA. Il Barbiere di Svinglia (Rosnin): Largo al factotum; Seil mio nome saper voi bramate; All' idea di quel metallo. Gobbi (bar.), Alva (ten.), Callas (sop.), Philb. Columbia Mono SEL1651 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1607-9 (2/58).

The first two of these Italian offerings

The first two of these Italian offerings stem from what P.H.-W. called juke-box packages-hotch-potches unified by the conductor's name. They make more sense in EP form. I like Campora's fullthroated top notes and the quick throb of his vibrato. "Che gelida manina" sounds too emasculated, but it is the exception; "Ch'ella mi creda" and "Donna non vidi mai" are the most enjoyably sung.

The Forza excerpts, also conducted by Santini, have appeared as a mono EP already; I reviewed them last November. The stereo is clean and natural, with good presence and separation. It is a pity that "Il santo nome di Dio" ends so inconclusively.

The Barbiere excerpts show Galliera's set at a disadvantage, emphasising Alva's

tendency to bleat, Gobbi's hectoring delivery, and both singers' clumsiness in florid divisions. But Alva sings "Se il mio nome" with great charm and suavity, because he isn't having to exert his voice W.S.M.

RUDOLF MORALT. Giuditta (Lehar): Du meine schwarze Donna Antonia . . . Halli, Hullo ihr Leutef . . Du lieber, alter Knabe . . . Ein andrer Bursch* . . . Uns ist alles Einerlei; Freunde, das Leben ist Lebenswert; Schoen, wie die blaue Somnernacht; Welch Ratestel ist Liebe . . Du bist meine Sonne!; In einem Meer von Liebe; Ich bin nicht schoen . . Ja, die Liebe die ist so wie ein Schankelbrett; Ich weiss es selber nicht . . Meine Lippen sie kuessen ao heis; Schoenste der Frau'n. Kmentt (ten.), Gueden (sop.), Caserwenka (bass), Chorus and Orch of the Vienna State Opera. Decca Mono BR3035 (10 in., 15s. plus 4s. 104d. P.T.). From LK428-40 (7/58).

From LK4238-40 (7/58).
CLEMENS KRAUSS. Der EMENS KRAUSS. Der Zigeunerbaron (Johann Strauss): Overture; Als flotter Geist; So tauschte mich die Ahnung nicht; Hier bin ich . . . Ja, das Schreiben und das Lesen; So elend und so treu; Solch einen Traum den lob' ich mir . . ; Da klingt es hohl . . . Ha seht es winkt; Wer uns getrauf; Her die Hand, es muss ja sein; Hurrah die Schlacht mit gemacht mit gemacht; Heirathea, Vivatl. Zadek (sop.), Patzak (ten.), Anday (cont.), Poell (bar.), Preger (ten.), Loose (sop.), Doench (bar.), Leverenz (cont.), Vienna State Opera Chorus and V.P.O. Decca Mono BR3033 (10 in., 15s. plus 4s. 104d. P.T.). From LXT2612-3 (1/52). Decca's fairly recent Giuditals at stractived Zigeunerbaron

Decca's fairly recent Giuditta is attractively sung, with plenty of Schmalz but also of conviviality. All the same, it doesn't stand up to a ten-inch disc of highlights; you notice that the hit numbers are no more than four, and wish that they might appear in EP form-otherwise it is preferable to have the whole set. The recording doesn't sound very clean or airy, but I admire the skill of the cutting that has given an impression of theatrical continuity and vividness to the selection; there is some spoken dialogue, but not a lot.

No spoken dialogue in the old Gybsy Baron set, but the cutting has again been so done, on this highlights disc, as to give an excellent feeling of continuity. All the highlights are here, and extremely well done, particularly by Patzak and that nonpareil of Straussians, Clemens Krauss. The sound ages remarkably slowly.

W.S.M.

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Rita Streich is a popular EP artist, no doubt because she has a vocal quality that insinuates itself into the affections of people who wouldn't otherwise regard themselves as vocal fanciers. And she does this without in any way cheapening the music. I have found her an unequal interpreter but never an unmusical one, even in light music. In these extracts from two complete recordings she impersonates a delightfully gay Blondchen and a rock-reliable but not ultimately very frightening Astrafiammante; her florid passages are a delight in their accuracy, and of course the run up to top E in "Durch Zärtlichkeit" holds no terrors for her-she performs similar feats a semitone higher on the other side. Not very grand but extremely pretty singing, which is why the EP lists are full of Miss Streich's achievements.

From D.G.G.'s complete Fidelio (also conducted by Friesay) come the two most famous arias. The one for Florestan is a headless wonder since it's been shorn of the orchestral introduction out of which rises the prisoner's first cry of despair-much less inspiring when it comes from nothing and nowhere, though Haefliger sings it extremely well; the cabaletta is taken very steadily and does not attempt to suggest Florestan's excitement as he imagines a vision of Leonora, but the rhythm is spruce and the oboe dances suavely over the texture: wrong perhaps, but beautiful. Leonie Rysanek's voice is not comfortably accommodated on record, here or elsewhere, but there is nobility of expression in her delivery of 'Abscheulicher!", and she sails up to top B with ease. The horn-playing is splendid in "Komm, Hoffnung". Why don't the singers add the necessary appoggiaturas?

If you want a record of Wolfram's solos from Tannhäuser, try hard to acquire H.M.V. 7ER5033 (on the deletion list, alas), where they are marvellously sung by Fischer-Dieskau. Otto Edelmann has a less ingratiating voice, but is in good form on this standard 45, though too near the mike: he does not include the first act solo as Fischer-Dieskau did-understandably since the Philips disc isn't extended in play, and for the moment he has the field to himself. So has Solti in Das Rheingold, but that is another story. The EP transfer of the closing scene will be a tantalising apéritif for all penurious Wagnerites who haven't yet acquired this world-shaking set, probably the greatest achievement in the history of gramophone recording. On EP you get Donner's war-cry, the seismic thunderbolt, Froh and the rainbow bridge, Wotan's "Abendlich strahlt", and what musicians are inclined to call the Entry of the Goods into Vauxhall, complete with six harps. You also hear the voice of Flagstad asking what the name Valhalla means. The sound is as gorgeous as before (very clear and euphonious in mono, too), and the real drawback is simply that the EP format obliges you to change sides in the middle of the extract. Since continuity, the art of transition, is the point of this scene, and since we are no longer living in the coarsegroove era, that side-change would ruin the EP for me-but then, I have the complete set. W.S.M.

HISTORICAL

SIGRID ONEGIN. Songs. None Liebe (Rubinstein).
Pur dicesti (Lotti). Pastorale (Bizet). Jesuses fültetes (Weckerlin). Sigrid Onegin (contratto),
Bruno Seidler-Winkler (niano). D.G.G. Mono EPL.30107 (7 in., 12s. plus 3s. 11d. P.T.,
Collectors should be very grateful to

D.G.G. for making available these preelectric recordings of Onegin. They date from 1921-1925 and are extremely rare in their original form.

Onegin had a voice of tremendous range, and she was wise enough to consult the very finest teachers, including Lilli Lehmann, who helped her with her trill, and Margarethe Siems, who greatly improved the production of her head notes. She also had exceptional facility in coloratura, and it is not surprising that she is often spoken of as the true successor to Schumann Heink.

Pur dicesti immediately invites comparison with Patti, and while the voice is younger, and under perfect control, this rendering lacks the sparkle which Patti manages to convey so wonderfully. It is singing in the great bel canto tradition, with faultless scales, perfect trills and incomparably lovely tone, but it lacks life. The same is true to a much lesser extent in Bizet's Pastorale, which is just inferior to Melba's version for all round merit. Neue Liebe is well sung with free tone and vivacity, but Jeunes fillettes is sung in slow motion and is far too self-conscious. It contains a lovely trill and some glorious sounds, but is entirely un-Gallic in style.

However, despite the above criticisms, this disc should be in every collection of historical records. The transfers are a little noisy, but the voice stands out well, and what a voice it is!

GIOVANNI MARTINELLI. (a) Die Walkure (Wagner): "Cede il verno". (b) Madams Sans-Gene (Giordano): "Ah, non guardami e tacl." (c) Elone e Paride (Gluck): "O del mio dolce ardor". (d) Nina (Pergolesi). Giovanni Martinelli (teno). Top Rank Mono 15/010 (7 in., 11s. 34d. plus 3s. 84d. P.T.). Items (a) and (d) recorded 1955, (b) and (c) recorded 1957.

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This little record contains four titles which were included in a 12-inch LP recently issued in the U.S.A. (Rondo Gold 1001), but not available here.

We are told that Martinelli recorded the Walkure title and Tre giorni son che Nina in 1958, and the other two selections the year before. Considering his age, his voice is marvellously preserved, and is immediately recognisable, but of course it is not the voice of thirty years ago, and the record has more sentimental than musical interest.

The Walkure "Spring Song" is reasonably successful, but sounds odd and senti-mentalised in Italian. The aria from Madame Sans-Gêne is a creator's record, but here the singer sounds most uncomfortable, and his intonation is really distressingly bad at times-which it never was when he was in his prime. The other two songs are given quite well, but naturally lack the finish that a singer such as Bonci would have displayed.

The sleeve-notes are taken from the American 12-inch jacket, and contain some highly misleading statements: "Here is preserved the remarkable style and superb vocal diction in which every word is enunciated for its true worth and meaning, and here is the long sweeping Wagnerian line which encompasses the full two octaves of the male voice to the ringing high notes at the end". Of course it does no such thing, and the top note is a high G. It is indeed within the range of many high baritones, although they might find the tessitura a little trying.

The recordings reproduce well, and cannot fail to interest the many admirers of J.F. Martinelli.

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HEINRICH REHKEMPER. Songs. (a) Die Neugierige;
(b) Abschied; (c) Die Nebensonnen; (d) Gute Nacht
(Schubert). Heinrich Rehkemper (baritone).
D.G.G. Mono EPL30175 (7 in., 12s. plus 3s. 11d.
P.T.). Items (a) and (d) previously available on
Polydor 95101, (b) on Polydor 95102, (c) on Polydor

Rehkemper was a baritone who sang at the Munich opera and had an international reputation. He made many Lieder records, and was admired for the intimacy and insight of his approach to this side of his art. Hermann Klein wrote with great enthusiasm of his recording of Wolf's Der Feuerreiter and Storchenbotschaft, in which the accompaniments were played by Michael Raucheisen.

The transfers have been most skilfully done, and it is difficult to realise that these recordings were probably made about 1930. There is little surface noise and the excellent and sympathetic singing of Rehkemper make this a record which should not be limited in its appeal to collectors only. The accompanist is not named, and there are no sleeve notes.

IGNACE PADEREWSKI. Chopin. Etudes: Op. 10, No. 12 in C minor, "The Revolutionary" (22/5/23); Op. 25, No. 7 in C sharp minor (4/5/23); Op. 10, No. 5 in G flat major (24/5/23). Prelude in A flat major, Op. 28, No. 17 (32/5/28). Prelude in A flat major, Op. 94, No. 2. Schubert. Moment Musical in A flat major, Op. 94, No. 2 (13/6/31). Stojowski. By the Brookside (11, 12/29). Couperin. La Bandoline (29/4/14). Le Carillon de Cythère (29/4/14). Schumann. Warum? (30/4/14). Paderewski. Nocturne in B flat major, Op. 16, No. 4 (1/6/22). Lisst. Etude de Concert in F minor (4/5/23). Debussy. Preludes, Book 1, No. 12. "Menestreis" (13/10/30). Ignace Paderewski (pjano). R.C.A. Camden Mono CDN1020 (12 in., 18. 104. plus 5s. 24. P.T.).
Paderewski made his first recordings in 1911. when he was forty-nine years old and.

1911, when he was forty-nine years old and, as Fred Gaisberg tells us in his book, Music on Record, never completely reconciled himself to the ordeal. He was distressed at the apparatus capturing so little of his wide dynamic range-at least in pre-electric days-and certainly he must have had to restrain those crashing fortissimos that used to upset the critics-and, it may be added, also one of his then youthful admirers, now ancient, who is writing this review. But Paderewski won over all his critics, even Bernard Shaw, in the end and was rightly acclaimed as one of the greatest pianists the world has ever known. Much of his greatness, I believe, will reach the listener who never heard him in the flesh through the medium of this most valuable and fascinating disc. He was a noble figure at the keyboard, apparently calm and selfpossessed, however deep the emotions he was transmitting through his fingers, and in some way magnetically compelling: in the real and not the debased sense he was a spell-binder.

As can be heard in the Chopin "Revolutionary" study or the Liszt F minor study, Paderewski never exploits his virtuosity, it is always at the service of poetry: and it is the sheer poetry of his playing that makes one ignore completely-except perhaps in Couperin's La Bandoline—the shortcomings of most of these recordings.

The strongly emotional side of his playing comes out above all in the "Revolutionary" study, recorded in 1928, when he was nearly 70, which is splendidly vital and has a finely articulated, surging left hand part and, in complete contrast, in the quiet C sharp minor study, recorded at the same

E

time, which is most eloquent and moving. That also is true of Warum?, which challenges Richter's interpretation for beauty of line and is perhaps even more deeply felt.

There were critics who felt that Paderewski's variations of tempo sometimes went beyond reasonable limits: and there may be those who feel that in the way in which he lovingly lingers over certain phrases in Chopin's A flat Prelude, or the way in which he plays the più mosso sections of the

C sharp minor Waltz.

Where he might legitimately have lingered, before the first recapitulation of the opening theme of Schubert's A flat Moment Musical, he does not do so, but remains in the prevailing tempo. His methods were completely individual and he always refused to allow that there were such things as "absolute" rhythm or infallible laws of interpretation. On this point Chopin's approval of Liszt's playing of his Etudes, so different from his own, should be recalled.

Paderewski's amazing differentiation of touch is beautifully shown in Debussy's Minstrels (which the label and sleeve pedantically spell Ménestrels), a piece which plays, so to speak, with a straight face and with the sentimental passages underlined. I found it fascinating. His own Nocturne and Stojowski's By the brookside do not amount to much musically, but enable us to hear another example of his lovely singing tone and, in the second piece, of the rippling right hand finger work that so enchants one in his thrilling performance of the Liszt study.

These transfers must have presented great difficulties, but these have been remarkably well overcome and give us, moreover, a conspectus of recorded piano tone between 1914 and 1930. Paderewski made ten Beethoven recordings in 1936—in connection with the film "Moonlight Sonata" and it is to be hoped that some of these will be issued later on.

HEINRICH SCHLUSNUS. (a) Rigoletto (Verdi):
Cortigiani, vil razza dannata. (b) Il Barbiere di
Svirglia (Rossini): Largo al Factotum. (c)
Bullo in Maschere (Verdi): Bri tu, che macchiavi.
(d) La Forsa dal Dessino (Verdi): Mortir tremenda
cosai ... Urma fatalae. (e) Paglisses (Leoneavallo);
Si puo, Siemorei ... Un nido di memorie.
(g) Don Gravia (Perdi): In brancio alle dovizie.
(g) Don Gravia (Perdi): In brancio alle dovizie.
(g) Don Gravia (Perdi): Perdi (Perdi): La Carlo,
ascotta. Arbeita (Schlusnus (Dartione). D.G.G.
Mono LPEM19039 (12 in., 25s. 9d. plus 8s. 44d.
P.T.). Hems (a) and (b) previously available on
Docas LV6148 (Polydo 67281). (c) and (e) n Mono LPEM19039 (12 in., 29s. 9d. plus 8s. 44d. P.T.). Items (a) and (b) previously available on Decca LY6148 (Polydor 67261), (c) and (e) on Polydor 35022, (d) on Polydor 67150, (f) and (g) on Polydor 68119, (h) on Polydor 35027. Italian opera and French opera sung in

German, or Russian, or English, or in fact any language other than the original is generally most unsatisfactory, and this record, containing as it does a number of arias sung by one of the very greatest German baritones, is nevertheless a disappointment.

The titles in the heading are given in Italian to help readers identify them, but alas, despite the fact that Schlusnus did make a number of Italian opera recordings in their original language, none of these has been included, and so we are given "Ja, nur du hast dies Herz mir entwendet" and not "Eri tu, che macchiavi quell'anima": "Ich bin das Faktotum der schönen Welt",

and not "Largo al factotum della citta". Not even a Schlusnus can entirely overcome such a handicap.

I can only imagine that this reissue was originally designed for the German speaking public, and indeed for that section which prefers to hear opera in the vernacular.

Of course Schlusnus was a great enough singer to make a great deal of these recordings, but when he sang Italian so well, and recorded so many of these titles with the original texts, it seems such a pity that the German versions were used.

D.G.G. have made an excellent job of the transfers, which are taken from original recordings of the late twenties and early thirties.

JULIUS PATZAK. (a) Cosi fan tuite (Mozart): Der Odem der Liebe. (b) Die Entfuhrung aus dem Serail (Mozart): Wenn der Freude Tranen fliessen. (c) Die Zauberflote (Mozart): Dies Bildnis ist bezaubernd schon. Julius Patzak (tenor), with orchestral accompaniment. D.G.G. Mono EPL30180 (7 in., 12s. plus 3s. 11d. P.T.). Items (a) and (c) previously available on Deca CA8196 (Polydor 95437) and item (b) on Polydor 35029.

Patzak was a most stylish Mozart singer, and indeed he probably still is! These recordings were made in the early thirties when he was in his prime, but I notice that his name is shown in the cast of the new Decca highlights from Der Zigeunerbaron, so apparently he is still singing well nearly

thirty years later!

His pre-war recordings for Polydor show a great refinement of style, and he manages the trying tessitura of these well known arias with fine skill. The transfers are true to the originals, and except for wishing that "Der Odem der Liebe" was sung in its original Italian version as "Un aura amorosa", I have nothing but praise for this excellent little disc.

EVA TURNER. Aids (Verdi): "Ritorna vincitor!";
"O patria mia"†. 11 Trovatore (Verdi): "D'amor sull' ali rosee". Cavalleria Rusticessa (Mascagni):
"Voi lo sapete". Tossa (Puccini): "Vissi d'arte'.
Turandot (Puccini): "In questa reggia"†. Eva
Turner (soprano), with orchestral accompaniment, conducted by Stanford Robinson where marked †, remainder conducted by Sir Thomas Beecham, Bart., C.H. Columbia Mono COLCI14 (12 in., 30s. plus 9s. 9d. P.T.). Recorded in 1928.
The younger generation of opera lovers.

The younger generation of opera lovers have probably heard so much about Eva Turner's sensational singing as Turandot that they may have wondered if she was as good in other parts. Here is the splendid answer. It was in 1928-the date of her début as Turandot in the summer season at Covent Garden and the date of all these recordings-that she also sang Santuzza and Aida, proving herself "equal to the best Italians". Her Aida was criticised for sameness of mood and she deepened her interpretation of the part in later years but, my goodness, what glorious singing this is in a manner totally different from that of the ice-cold princess of "In questa reggia". There is true emotional feeling in her singing of the phrase "e l'amor mio" and "Numi pietà", in "Ritorna vincitor"; in this latter section she employs beautiful soft tone again at the touching end of the aria. In "O patria mia" (which begins at "Qui Radamès verrà") she makes little of the shading into the major third (which Verdi has specially marked) but there criticism ends. The aria is, alas, heavily cut but we get, of course, her wonderful ascent to the high C, done with perfect control, and the softly floating high A at the end.

By this time anyone who never heard Eva Turner will have been completely captured by the purity and absolute steadiness of her tone, and by the infallible way in which the high notes are centred. The Times critic who spoke of her voice as "more like a superb instrument than a human organ", was right in respect of the mechanics of her singing, but I hope he did not mean to imply any absence of humanity in it. That is here completely contradicted except in the Turandot aria where its apparent absence is needed. I never heard Eva Turner in Il Trovatore, but I was absolutely enraptured by her exquisite and tender singing of "D'amor sull' ali rosee", and especially by the rising phrases in the latter half of the aria which are something at which to marvel. She is equally good in the Cavalleria aria, but insufficiently pleading in "Vissi d'arte", in which she makes the one artistic mistake in these performances. It comes at the end of the aria-always a danger point-a sob that sounds, even if it was not, synthetic and distorts the cadence. Miss Turner precedes it with a thrilling climax and a perfectly managed articulation of the tone on the last two notes that brought Destinn's singing at this point to mind.

"In questa reggia" is too famous a recording to need description. The sheer vocal power and brilliance of the climactic phrases bowls me over, as it always did.

The voice is extremely well integrated with the orchestra in the arias conducted by Sir Thomas Beecham, but less so in those conducted by Stanford Robinson which seem to have been recorded in a studio with a different acoustic and to have a more obtrusive surface. But this is a small matter and the transfers are remarkably good, giving us, at long last, recordings on LP of the greatest English soprano of our time and one of the world's greatest voices to treasure and marvel at.

An article on Eva Turner, by Dudley Scholte, will he found on page 512 of this issue, and on page 562 there is a description by Alec Robertson of a booklet produced by Columbia to accompany the above record.

POETRY AND DICTION, ETC.

PETER SELLERS. The Trumpet Volunteer: We need the Money. Peter Sellers. Parlophone Mono GEP8784 (7 in., 8s. plus 2s. 74d. P.T.). From PMD1069 (4/59).

NOEL COWARD. Reading from his poems. The Boy Actor: A Question of Values: Opera Notes (with Margaret Leighton): Honeymoon: Do I believe? Philips Caedmon Mono TCE125 (7 in., 11s. plus 3s. 7d. P.T.). From TC1094 (3/59).

Two more items from The Best of Sellers

can be unreservedly recommended. Both represent facets of the madder side of our life today and the performances reveal insight of genius. Noël Coward's bits and pieces were originally coupled with a fine performance from Shaw's Apple Cart. Personally I find Do I believe childish and unworthy, but the rest is vintage Coward. As a bonus to Opera Notes, to which probably most Gramophone reviewers have contributed-and, by the way, there is a

rhyme to Elgar-here is one written years ago by Gavin Gordon: "Of musical oddest: phenomena the Mussorgsky's Christian name was Modeste" R.W.

BLOOM/NEVILLE. Poetry of Shakespeare. It was a Lover and His Lass (a): How like a Winter hath my absence been (a): Shall I compare Thee to a Summer's Day (b): When in Disgrace with Fortune and Men's eyes (b): Fear no more the Heat o' the Sun (a): Farewell! thou art too dear for my possessing (b): When Icicles hang by the Wall (a): When to the Sessions of Sweet Silent Thought (b): Tired with all these, for restriul Death I cry (a): When in the Chronicles of Wasted Time (b): That time of year thou may's it are beheld (a). when in the chronices of wasted lime (b): Inat time of year thou may'st in me behold (a): O Mistress Mine (b). Read by Claire Bloom (a) and John Neville (b). Philips Caedmon Mono TCE129 (7 in., 11s. plus 3s. 7d. P.T.). From TC0002 (2150.)

TCHE23 (7 in., 11s. plus 3s. 7d. P.T.). From TCH645 (3/59).

WALTER DE LA MARE. Reading from his poems. Peace: The Veil: The Railway Junction: England: In a Library: The Scribe: Here I sit: Music: All that's past. Philips Caedmon Mono TCE124 (7 in., 11s. plus 3s. 7d. P.T.). From TCH646 (3/58).

EMLYN WILLIAMS. Emlyn Williams reading Charles Dickens. Moving in Society: Scenes from "Our Mutual Friend". Paul: Scenes from "Dombey and Son". Mr. Bob Sawyer gives a Bachelor Party: An Episode from "Pickwick Papers" (RG231). The Signalman: A Ghost Story from "Christmas Stories". Mr. Chops: A Story from "Christmas Stories". The Fancy Ball: An Episode from "A Tale of Two Clities" (RG232). Argo Mono RG231-2 (two 12 in., 60s. plus 19s. 6d. P.T.). These records may be purchased separately. From Decca LXT5296-6 (2/57).

The Shakespeare lyrics come from the

The Shakespeare lyrics come from the two-record set of selections from Palgrave's Golden Treasury, and it is naturally convenient to have them in this form. Both artists speak them beautifully. The Eliot selection will please all those who would like a sample of his reading but who do not want a whole LP. In a recent broadcast C. Day Lewis spoke of Eliot as one of the few poets who read their own lines successfully, and those who regard him as flat will be surpised at the vigour of the Triumphal March. This is an admirable selection. The de la Mare poems, divorced from the ghost story on the LP, are a Few people wrote shorter poems, using shorter words, each one beautifully placed. As I said about the original, here is an old man remembering his poems by the fireside, with the decanter at hand, and casting a spell of great beauty; these are some of the most exquisite lyrics in the language, born of keen observation and the humour of wisdom. No sensitive person will be disappointed in this enchanting record. There can now be few people in England unaware of Emlyn Williams' Dickens readings. His one-night stands continue all over the English-speaking world, and it is a fact that many people who cannot read Dickens are completely spellbound by these performances, as I am. The layout of these Argo reissues is similar to that of the former Decca publication, and the vagaries of gramophone politics have here the consumer justification of giving fresh publicity to two of the most fabulous records ever issued. R.W.

> "THE GRAMOPHONE" CLASSICAL LP CATALOGUE **MARCH 1960** See page 543

SPECIAL ISSUES

(The records reviewed in this column are not necessarily available through record dealers. Details may be obtained from the address given.)

CONTEMPORARY PIANO MUSIC. Sir Arnold Bax. Plano Sonata No. 1 in F sharp minor: A Hill-Tune: Mediterranean: Ceremonial Dance: Water Music: Serpent Dance: Country-Tune. Iris Loveridge (piano) (RCS10). Lennox Berkeley. Piano Sonata in A major, Op. 32; No. 2: Impromptu in G minor, Op. 7, No. 1: Concert Studies: Op. 48, in E flat major; Op. 14, No. 2, in E minor; Op. 14, No. 3, in C minor; Op. 14, No. 3, in C minor; Op. 14, No. 4, in F major. Colin Horsley (piano) (RCS9). Michael Tippett. Piano Sonata. lain Hamilton. Piano Sonata, Op. 13. Margaret Kitchia (piano). (RCS5). Lyrita Mono RCS10, 9, and 5 (12 in., 30s. plus 9s. 9d. P.T. each). Lyria Recorded Edition, 99, Green Lane, Burnham, Bucks.

Tippett's Piano Sonata, formerly called Fantasy Sonata, composed in 1938 and revised in 1954, was his first mature composition, and is a thoroughly attractive and fascinating work, which it is good to find available once more on disc (during the war a semi-private recording by Phyllis Sellick, on 78s, was published). It combines sheer charm, energy of musical purpose, and command of form and medium, in the most attractive and exhilarating way. The first movement in particular, a set of variations, is filled with inventions which give pleasure to the mind and ear. The trio tune of the Scherzo shows the warmly human side of Tippett's personality-the lovable side, if you will allow the word; for Tippett's music is so often lovable, in the way that Schubert's or Janacek's is. The Finale is a compound of flickering wit and relaxed, easy charm.

Margaret Kitchin, one of our foremost exponents of contemporary piano music, plays the Sonata with evident affection and intelligence. She is particularly happy in her handling of the two-part inventions (dialoguando fra le due mani) of the slow movement, making these passages very meaningful. She is, however, inclined to be a rather noisy pianist, happiest at stepping up the volume, slightly too impetuous in those pages which seem to want simple, unaffected, relaxed, lyrical playing.

It is also good to see Iain Hamilton represented on disc at last. This Sonata, dating from 1951, is in his early, impassioned manner, in the shadow of Bartók rather than of the serialists. Hugh Wood's sleevenote speaks rightly of "passionate energy and intensity, allied on the one hand to an exalted airiness, on the other to a brooding melancholy". This is a powerful and expressive work in three movements. It reminds me-I hope Mr. Hamilton will forgive the comparison!-of the ambitious, far-flung piano sonatas of the young Brahms, in which big ideas seem to struggle with the limitations imposed by two hands on a single keyboard. Both the Tippett and the Iain Hamilton sonatas are published by Schott, at 7s. 6d.

Lennox Berkeley is the most agreeable of our minor composers-more than that, too, but this disc of piano music is made up chiefly of minor works. There is a lack of urgency in them; one does not feel that they had to be written, or that one is any the richer for having heard them. At the same time none of them is less than pleasant; they are well written, well mannered, unpretentious. The brief mannered, unpretentious.

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Scherzo, composed for Colin Horsley in 1949, is my favourite; it is very attractive—a small invention perfectly worked out. The Sonata takes the whole of one side. It was composed for Curzon, completed in 1945, and is quite an ambitious piece, not saying very much but well worked out, and especially felicitous in the slow movement. Colin Horsley has been closely associated with Berkeley's music, and his performances can be taken as authoritative.

These Lyrita discs are well recorded and attractively presented, with a pleasant sleeve-design and good notes. There is a small mystery about the essay on Berkeley. It is signed "L.I.G.", but is identical with Edward Lockspeiser's essay in the catalogue of Berkeley's works published by Chester. A third disc in this series of Contemporary British Piano Music is devoted to Arnold Bax, and played by Iris Loveridge (RCS10); I hope to review this next month. A.P.

makes the curious statement that "Sir Malcolm Sargent has decreed" that the overture to The Gondoliers should end with the cachucha: in fact the Sargent recording omits the cachucha and sticks to the score, while the D'Oyly Carte version puts the cachucha in.

I must warn readers that Mr. Hughes is stiff going, requiring the facility to "hear" music from the printed page and to read full score, and sometimes he annoyingly quotes passages without identifying their location in the Savoy Operas. But I read him fascinated.

Readers are used to praise from our reviewers for the Soviet pianist, Sviatoslav Richter, and further praise for him was given to me the other day by a fellow-pianist, Shura Cherkassky. As if he did not have to travel enough for professional purposes (he has been as far as New Zealand), Mr. Cherkassky likes travel for its own sake, carries an air time-table as others might carry a book of poetry, and last year decided to revisit his native Russia purely as a tourist. (He now lives in Nice.) He went to only one concert, after seeing a poster which announced that Richter was to play in chamber music. Mr. Cherkassky's rapt impressions confirm my view that Richter's

eventual appearance in London-when he is

persuaded to come-will be sensational. Shura Cherkassky himself is quite a luminary in the world of piano virtuosos, his small height (about five feet) belying the immense power of his playing. The gramophone has served him reasonably well: we have his admirable performance of Tchaikovsky's Second Piano Concerto (the only one in the catalogue), while concert managers, he tells me sadly, are always insisting he plays No. 1 in B flat minor instead. As an encore at his recent Wigmore Hall recital he gave an apparently antique piece which possessors of one of his deleted 78 r.p.m. discs will have recognised: Autrefois by that once popular drawing-room composer, Chaminade. Alas, poor Chaminade! Only by a song in an ancient performance by Albani does today's catalogue remember her. Mr. Cherkassky ought to give us an LP of the best drawing-room music — Mendelssohn, Liszt, Chaminade and . . . I am sure older readers

PASSING NOTES

By ARTHUR JACOBS

For many collectors, the Canadian soprano, Lois Marshall, became prominent through the sponsorship of two of the world's leading conductors—Toscanini (in Beethoven's Mass in D) and Beecham (in Handel's Solomon). When she was in London recently, en route for Australia, I asked her what it had been like to record for Toscanini during his last years.

Rather strange, I gather. Once, after part of the Mass in D had been recorded and Toscanini was resting on the platform, the engineers started to play back the recording. As he heard the sounds Toscanini got more and more excited, turned to face where the choir would have been (if they had not left!), and started "conducting" them. "I'm sure he really thought he was conducting", says Miss Marshall.

She was brought to Beecham's notice when he was looking in America for someone to sing the soprano part in Solomon. Indeed, Miss Marshall tells me, Beecham had already recorded the rest of the work in London, and even the accompaniments for the soprano part, and had been planning to mix the tapes of these with the singing of his eventual soloist. But on learning that Miss Marshall was in any case planning to visit London, he decided to record the sections afresh instead. Later Sir Thomas engaged Miss Marshall for his complete recording of Mozart's Senglie, after an audition in which she sang one of the exacting arias from this work at sight. I wonder how many of today's leading sopranos could do that?

Though now much in demand in the United States, Lois Marshall still lives in her own house at Scarborough, a small town near Toronto. It was from the University of Toronto that she graduated, winning a special prize of a thousand dollars towards the expense of an official début recital. Part of it she spent (again, how many singers would do so?) on commissioning a new set of songs from the Canadian composer, John

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She finds little satisfaction in the actual work of making recordings, preferring the live contact between singer and audience at a concert or recital. Her most enthusiastic audiences she has found—like many other performers—in Russia, which she has twice visited with her accompanist and former teacher, Weldon Kilburn. Unknown admirers at her concerts crowded round her platform to hand up presents—sometimes a score or a gramophone record—and others used to sit down in her hotel lobby by the hour, copying out the music of her songs.

Perhaps her ignorance of Russian is to blame for a curious episode on her first visit, when she was ushered into a studio thinking she was going to make a recording for a broadcast. On her next visit she learned that what she had made was a commercial gramophone record on sale there. It was, incidentally, a fellowCanadian, Glenn Gould (also a success in Russia, I gather), who had recommended her to the Russian musical authorities.

From her recorded songs you might correctly surmise that Lois Marshall is a young woman of great charm. What you would not guess (and what she does not mention in her professional brochure, either) is that she has won her position in spite of polio, which hit her as a baby and because of which she still walks awkwardly. She used to take it for granted that her field would never extend to the opera stage but, astonishingly, it has begun to do so. An American television producer persuaded her to appear as Ellen in Britten's Peter Grimes and recently in American theatres she has appeared as Mimi in La Bohème, and as Tosca, in which a stand-in was used for Tosca's final fatal jump over the parapet.

At the Central Music Library in London, I was delighted to learn, the volumes most in demand are the vocal score of West Side Story and the book The Language of Music (O.U.P., 30s.) by my fellow-contributor, Deryck Cooke. Mr. Cooke stimulates his readers to consider what, if anything, music actually means. But in pointing out how certain musical shapes have come to symbolise certain emotions, Mr. Cooke would assuredly not go all the way with the Soviet musicologist, D. Rabinovich, who writes of the Eleventh Symphony by Shostakovich: "The structure of the third movement has much in common with that of the Seventh and Eighth Symphonies, but never before did Shostakovich rise to such heights of political intensity in his music, never before has the music of his symphonies been so democractically acceptable

This (including the italics) is from Mr. Rabinovich's newly published book, Dmitry Shostakovich (Lawrence and Wishart, 18s.), which I commend despite jargon of the above-quoted kind. Its discussion of the works is full, its portrait of the man is revealing, though never merely gossipy, and the translation by George Hanna reads extremely well.

George Hanna reads extremely well.

Mr. Rabinovich has 166 pages; Gervase Hughes, in his new book The Music of Arthur Sullivan (Macmillan), has only 180 pages, but the cost is as high as 35s. None the less this is a really valuable book, crammed with music-type examples: that Sullivan should be given a thoroughly musicological treatment, after so many books about the Savoy Operas by nonmusicians, is just about the best thing that could happen to him. The purely musical merits of Sullivan, which will be spotlighted when Gilbert's copyright runs out next year and Sadler's Wells starts to mount performances, have already been made more prominent by the rivalry between the D'Oyly Carte and the Sargent performances on record. Mr. Hughes

Classical LP Catalogue

must have favourites to add.

The March edition of THE GRAMOPHONE Classical LP Catalogue is now on sale. Copies are available from all record dealers, price 3s. 6d., or direct from the publishers at 49 Ebrington Road, Kenton, Harrow, Middlesex, price 4s. post free.

Both mono and stereo discs (at all speeds except 78 r.p.m.) and recorded tapes are listed. In addition the catalogue includes the relevant review dates from THE GRAMOPHONE and thus also provides a microgroove review index to THE GRAMOPHONE from June 1950. catalogue consists of five main indexes— Composers, Titles, Artists, Opera and Miscellaneous, Drama and Narrative. The Opera and Miscellaneous index contains the full cast lists of all recorded operas, full details of the H.M.V./O.U.P. History of Music in Sound, an index to all organ recordings listed in the catalogue and a Classified list of Folk and Traditional Music. The Drama and Narrative index includes all prose and poetry readings, sketches and variety items and documentary recordings.

The Catalogue is fully revised every quarter and published in March, June, September and December. Annual subscriptions are available from the above address covering the four issues, price 15s. 6d. (All the above prices apply both at home and abroad.)

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NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

GEORGIAN DANCES. Mountain Maiden; Georgian Marching Song; Languerous Dance; Karlouli; Kathoh Dance; Soulthe; Dance of the Horsemen. (SEG7977). Dance of the Doe; I await thee my beloved; Wedding Dance; Festive Dance. (SEG7978). Georgian State Dance Company of the U.S.S.R. Columbia Mono SEG7977-8 (7 in., 11s. plus 3s. 7d. P.T. each).

Until the visit to this country last autumn, when they appeared on TV as well as in person in both London and the provinces, most of us only knew of the feats of the Georgian State Dance Company and the music to which they perform them by hearsay. Their dancing is quite superb, particularly in the exuberance and virility of some of the dances for men. For all who have witnessed this either at first hand or on TV these two discs will be memory-provoking souvenirs. With no knowledge of the accompanying action the music alone, played as it is by many strange instruments, bowed, plucked and blown, with the reedy duduki, a sort of coarse-toned oboc, and the doli, a smallish drum often played with the fingers, persistently prominent, might tend to become rather monotonous but for the fact that most of the eleven dances on these two records are very short. For this reason I suggest that the first record is the best to sample.

SABRE DANCE. Suites from Gayne (Khachaturian):
Sabre Dance; Lesginha; Russian Dance; Dance of
the Young Kurds; Armen's Variation; Dance of the
Kurds; Dance of the Rose Maidans. Masquerade
(Khachaturian): Galop; Walts; Masurha; Romance.
The Cornedians (Kabalevsky): Galop; Gauotie;
Epilogus, Hollywood Bowl Symphony Orchestra
conducted by Alfred Newman. Capitol Mono
P8503: *Stereo SP8503 (12 in., 30s. plus 9s. 9d.
P.T.).

With incomplete recordings of ballet music and suites identification of the numbers included is important, so let us start there. Of the forty or so in the complete Gayne ballet (I follow the American spelling on the label) twelve comprise the two orchestral suites and they are all, and also two others, available on records. Following the numbering in the Classical Catalogue here, in order of performance, are Nos. 1, 8, 9, 6, 7, 4 and 3. Four of the five numbers of Masquerade suite are played and, again in order of performance, they are 5, 1, 3 and 4. Of the ten numbers in Kabalevsky's The Comedians only one, No. 2, Galop, is currently available in this country on LP, and that in only one recording, although the whole suite was issued on two 78s in 1949. The other two now made available are Nos. 8 and 10 in the list given in the World's Encyclopedia of Recorded Music.

I have often felt that I would like to see the Game ballet of 1942 but have never succeeded in doing so. The music seems to call for action even above most ballet music. The story is set on the frontiers of the composer's native Armenia, and as the heroine's husband not only treats his wife with brutal cruelty but is also against the Soviet regime we may assume that he gets no sympathy in the end. Masquerade dates from three years earlier and the suite comes from the incidental music to a play by Lermontov which both indicts and satirises Society with a capital S. The music is less distinguished than the later work and in it one finds many echoes of several Russian composers of the preceding generation, and, of course, in the galop, of Offenbach. Kabalevsky is much less known to the western world than his almost exact contemporary Khachaturian, comparatively few knowing anything but the lively galop included here and perhaps bits from the Colas Breugnon suite. This is rather surprising because such of his music as I know is in the main tuneful and simple and often gay and lively. The Comedians dates from 1940 and was written as incidental music for a pantomime kind of play by Daniel. Like Khachaturian, Kabalevsky is fond of colour and expert in the use of the percussion department but uses, I think, his colours with more finesse than his compatriot.

This is an excellent selection in that anyone likely to enjoy any one of the suites will probably be equally attracted by the others. The playing is brilliant but also plushy in appropriate passages and Alfred Newman gives the impression of thoroughly enjoying himself, which always makes for attractiveness in performance. The mono recording is excellent but that in stereo has even greater realism, particularly in the feeling of spaciousness and enabling one to hear the inner parts more clearly.

hear the inner parts more clearly.

WALTZES AND MARCHES. Waltzes from Vienna (Straus). June Bronhill, Kevin Scott, John Lawrenson and Marion Lowe with the Williams Singers and Michael Collins Orchestra. H.M.V. Mono CLP1390: *Stereo CSD1280 (12 in., 25s. 9d.) plus 8s. 44d. P.T.). Twentieth Century Waltzes: Low's Roundelay (Waltz Dream); Sisty; Two Hearts in Time; Waltzing in the Clouds; Vienna, City of my Dreams; Maritsa (Countess Maritta); Opera Ball; The World is Beastiful (Schon ist die welt); Lieu, Laugh and Love (Congress Dances); Gypsy Lowe; Draussen in der Wachau; La Ronde; My Hero (Chocolate Soldier); Just for a kiss or two. Vienna State Orchestra conducted by Robert Stolz. R.C.A. Mono RD27152; *Stereo SF8051 (12 in., 27s. plus 8s. 94d. P.T.). Marches from the Opera. Marches from Aida (Verdi): Faust (Gounod); Tanshausser (Wagner); The Magic Flute (Mozart); Carmen (Biret); Die Meistersinger (Wagner); The Prophet (Meyerbeer). London Philharmonic Orchestra conducted by Robert Linz. Pye *Stereo GSG110034(12 in., 29s. 9d. plus 6s. 9d. P.T.). Also Mono GG10034(12 in., 29s. 9d. plus 6s. 9d. P.T.). Also Mono GG10034(12 in., 29s. 9d. plus 6s. 9d. P.T.). Also Mono GG10034(12 in., 29s. 9d. plus 6s. 9d. P.T.). Also Mono GG10034(12 in., 29s. 9d. plus 6s. 9d. P.T.). Waltzes from Vienna is a pastiche of music by

Waltzes from Vienna is a pastiche of music by Johann Strauss I and II arranged and fitted with a libretto based on the famous feud between father and son by Willmer, Reichert and Marischka. It was first produced in England, with lyrics by Desmond Carter, at the old Alhambra Theatre in 1931 and starred Marie Burke and Denis Noble among others. It was filmed two years later with Fay Compton and Jessie Matthews in the cast.

Surely the sleeve-note is wrong in saying that Strauss senior "taught and encouraged" his son. The facts as I have always understood them are that Johann senior intended his son for a commercial career, would not countenance a musical career and did all he could to discourage the son from even learning music. With the mother's connivance the lad persevered with his music in secret and he was only able to do so openly after the father had deserted his wife in favour of Emilie Trampusch.

This record is obviously the direct result of the success of the Sadler's Wells Opera Company in *The Merry Widow* and other operettas although it is not a Sadler's Wells production. There is a great deal of tuneful music affectionately sung and played and well recorded, especially in the stereo version. June Bronhill and Marian Lowe are in great form.

and Marion Lowe are in great form.

"Twentieth Century Waltzes" is in the same tradition for it includes waltzes by Leo Fall, Heuberger, Oscar Straus, Lehár and other followers of the Strauss family. But the selection is purely orchestral of course. The playing is sympathetic and authentic and Mr. Stolz has resisted the temptation to over-elaborate and over-blow the arrangements more successfully than he did in his rather brazen version of the complete Merry Widow. The recording is good in both mono and stereo and a slight tendency towards hardness can easily be tamed.

In the nine operatic marches the London Philharmonic Orchestra plays very well for Robert Linz, the young conductor of the Hamburg Staatsoper who appeared a year or two ago at the Edinburgh Festival but whom I have not heard on records before. I like the easy and free movement which he maintains at all tempi. To hear the Meyerbeer march again for the first time for many years made me want to see La Prophite once more. I have only the stereo recording and so cannot compare the two. Tonally it is eminently satisfactory but stereophonically it is in some places mostly left and right with very little middle. For a 12-inch disc the measure is a little short, but in view of the cheap price it would not be fair to make too much of this.

FANTASIA (Walt Disney). Rite of Spring (Stravinsky):

Toccata and Fugue (Bach). Top Rank 30/003. Night on the Bare Mountain (Moussorgaky): Symphony No. 6, "Pastoral" (Beethoven): Aw Maria (Stahbert). Top Rank 30/004. Nuteracker Swite (Tchalkovsky): Dance of the Hows from "La Gloconda" (Ponchielli). Top Rank 30/005. Philadelphia Orchestra conducted by Leopold Stokowski. All Top Rank Mono (12 in., 22s. 7‡d. plus 7s. 4‡d. P.T. each). It is not easy to decide how these three records output to be appropriated. Perham the

records ought to be approached. Perhaps the first thing to say is that they are not for musical purists; they are not aimed at them of course. All the titles are available in what for the lack of a better term, I will call "normal performances" and it is to these that purists should look for their choice between the various versions available. These differ firstly in that some of the works are cut or incomplete, and even in some degree re-arranged. The Pastoral Symphony, for instance, is substantially cut and the Nutcracker only includes six of the eight numbers which constitute the suite as usually heard, the overture and march being omitted. Secondly there are not the usual dividing bands between movements etcetera, not even to separate the Moussorgsky from the Schubert, and thirdly because the music is "pulled about" a good deal, not so much because of the whims of the conductor but because of the accompanying action of the film Fantasia.

Even so I personally welcome the records. The fact that they come from a popular film will probably encourage many people to try them who would otherwise not consider buying some at any rate of the pieces in what I have called normal performances and that is all to the good, even from the point of view of the purists, for the more people that graduate to such music, by whatever means, the better for us all. The playing is masterly, of course, and the recording is very good despite its age, which must be considerable; moreover the discs only cost thirty shillings each which is pretty cheap. If considered divorced from their association with the Disney film production the Stravinsky-Bach seems to me the most desirable of the three discs but within the limits of the reservations mentioned, that is to say to those at whom they are specifically aimed, I recommend them all.

I liked "A World of Music", a mixed orchestral concert played by the Capitol Symphony Orchestra conducted by Carmen Dragon and comprising the Prelude to Act 1 of Carmen, La Cucaracha, Londonderry Air, the Dance of the Comedians from The Batterd Bride, Brahms's Waltz in A flat, the Polonaise from Eugene Onegin, Carnival of Venice, Debussy's Girl with the Flaxen Hair and the Overture to Fledermans in mono as I said when reviewing it in September 1958. In stereo it is even more attractive, substantially so (Capitol SP8412). To savour the difference, a good band to listen to is the gay and catchy La Cucaracha (a word that seems to mean either a cockroach or a dried-up old maid as desired). The brassy introduction gains in brilliance, the woodwind

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is more delicately poised and the sweep of the

massed strings is splendidly authentic.

Another excellent mono record which stereo improves is that by the C.W.S. (Manchester) Band conducted by Alex Mortimer which I reviewed in December 1959. I then described the band as bright toned (brass bands vary in tone as much as if not more than bands vary in tone as much as if not more than orchestras) and stereo enhances this. The programme is a typical brass band concert. It includes two Crystal Palace Championship test pieces, Life Divine and Coriolanus, both by Cyril Jenkins, Mozart's Magic Flute Overture in which the articulation is a joy to hear, Eric Ball's Sunset Rhapsody and a group of shorter and lighter pieces. On the sleeve-note Alex Mortimer, the conductor, recalls that Coriolanus was the test piece when he played in his first Crystal Place Contest as a lad of 16 and that he distinguished himself by entering a bar too he distinguished himself by entering a bar too soon with his brief flugel horn solo (Fontana STFL509).

In August 1959, I said that I would much like to hear a stereo version of "Marching Along" played by the fine Eastman Symphonic Wind Ensemble under Frederick Fennell and containing six Sousa marches on one side and six marches by other composers on the other. Here is the record now in stereo on Mercury AMS16020 and it is magnificent,

particularly the Sousa side.

For an Ace of Clubs LP of classical music Winifred Atwell deserts (fortunately) her honky-tonk piano for a more normal instrument (ACL1018). Although I am far from saying that she gives the best recorded perform-ance of all the items of her choice she reveals ance of all the items of her choice she reveals a keen musical sensibility as well as great technical skill. Her programme consists of: Chopin's Polonaise in A flat, Fantaisie Impromptu, Nocturne in E flat, "Minute Waltz" and Study in E major, Liszt's Liebesträume, Rachmaninov's Prehade in C sharp minor, Sinding's Rustle of Spring, Debussy's Clair de lune, the theme from Rachmaninov's Concerto No. 2, the slow movement of Beethoven's Moonlight Sonata and Falla's Ritual Fire Dance in which Miss Atwell is at her Ritual Fire Dance in which Miss Atwell is at her best, although she is also very good in some of the slower pieces and she avoids over-sentimentalising them as a rule.

The rest of this month's LPs are specifically devoted to the music of Ireland, Scotland and Wales, so I will leave them to be discussed along with similar records in other sizes and come to EPs, all of which are extracts from previously released LPs. "Viennese Waltzes" (Col. Stereo ESD7257, Mono SED5565) contains two of the most attractive waltzes from 33SX1167, reviewed in September 1959-Ziehrer's Wiener Bürger and Gungl's Amorettentänze. Stereo gives a little extra bloom to the tone. Short selections from Die Fledermaus on H.M.V. GES5786 (Stereo) and 7EG8543 (Mono) come from the famous Sadler's Wells version of this sparkling operetta and as in the LP version (reviewed in August 1959) stereo gives a little extra presence Novello" (H.M.V. Stereo GES5787, Mono 7EG8544) which is transferred from the LP of the same title which I reviewed in stereo last month and which M.C. reviewed in mono in June 1959.

EP releases in mono only come next. I am inclined to like "Hi-Fi à la Espagnola" by the Eastman-Rochester Pops Orchestra under Fennell on Mercury XEP9024 even better than its parent LP of the same name and of which I said in September 1959 that fine as was both performance and recording a little of this music goes a long way. In EP form it is perfect. The titles are four of the best: Lecuona's Andalucia and Malaguma, Texidor's Amparito Roca and Falla's Ritual Fire Dance. The release of a further EP(XEP9034) extracted from the above LP is also announced by E.M.I. The following titles are included: Brazilian Sleigh Bells; Batuque; the intermezzo from Goyescas and Brazilian Dance. Much the same may be said about "Marching Along" played by the Eastman Symphonic Wind Ensemble under the same conductor on Mercury XEP9025 except that the titles chosen for transfer from the mono LP of August 1959 (the stereo version of which I refer to above) are not, I think, the most interesting. They are four of the non-Sousa marches.

Fontana TFE17249, called "Brass at its Best", contains four of the shorter pieces taken from the mono version of the C.W.S. (Manchester) Band record reviewed above in stereo. They are Silver Showers, Elgar's Salut Serender and Paul Lincke's Birthday Serenade and make a very good buy for those who like brass bands in lighter mood and in not too big doses at a time. Philips NBE11106 is a transfer of eight of the sixteen spirituals sung by Paul Robeson on the 10-inch LP reviewed in February 1959 and Top Rank 15/013 is a similar transfer of four of the best tracks from the Carnegie Hall concert reviewed on LP last month. Both are good value and of the two I prefer the latter, but this is a matter of personal taste and governed largely by preference for the songs selected for transfer.

Julius Patzak and Erich Kunz continue their series of "Heurigen Songs" and "Student Songs" respectively on Top Rank 15/011 and 15/009, and how good both are. These, indeed, are records to recommend without reservation to all who enjoy light songs really well sung. Each contains numbers not previously available on records and not likely to be duplicated; even if they are duplicated the present records are unlikely to be excelled.

Finally, so far as EPs are concerned, Philips NBE11113-4 give us, between them, nine of the MacEwan on ABL3284 of January 1960. I commend the latter particularly to readers for its inclusion of O Men from the Fields by Herbert

Erich Kunz also sings a couple of student songs, Fiducit and Das Bemooste Haus (not taken from the EP just mentioned) on a single—Top Rank TR5006. It is a worthy companion or

substitute for the EP.

The rest of the new singles are either in the E.M.I. "Your Kind of Music" series or the Philips "Musical Gems" series, some but not all of which are taken from an earlier issue in some other form. Taking the former first a bargain surely is Gigli singing the Bach-Gounod Ape Maria and Bizet's Agnus Dei on 7P234. This is a reissue of the 1936 recordings and the Ape Maria at any rate is one of the most beautiful of the many recorded performances ever to be released. Col. SCD2101 contains the 1952 Karajan recording of Johann Strauss's Die Fledermaus Overture to which the only objection I have is that in my view singles should not be used for items that occupy two sides when EPs are available to save the break in continuity.

As usual, the Philips "Musical Gems" are a mixture of reissues and first issues in this country. I am not enamoured of Kostelanetz's playing of the Bach-Gounod and Schubert Ave Marias but I like greatly the Tritsch-Tratsch and Prozess Polkas played by the Vienna Symphony Orchestra under Edward Strauss and which derives from NBR6012 reviewed in February 1955.

Sibelius's Swan of Tuonela played by the Philadelphia Orchestra under Ormandy (which comes from an American Columbia ssue not available in this country) suffers from the same fault as the Fledermaus Overture. I may be obstinate, but I cannot see the sense of having unnecessary breaks or turnovers today. Moralt's speed in the Sugar Plum Fairy Dance coupled with two other numbers from Casse Noisette on SBF241 is ridiculously fast.

Now for a large pile of records of all sizes and speeds of Irish, Scottish and Welsh music which I had better, perhaps, take in alphabetical order, starting with Ireland. At the head of the Irish records, despite the singer being Scottish, I put Decca's "The Songs of Ireland" sung by Kenneth McKellar which is released in both stereo (SKL4085) and mono (LK4338). There are fourteen songs, mostly traditional and some in splendid arrangements by Herbert Hughes, Benjamin Britten and others. Some are accompanied by the Bob Sharples Band, others on the piano by Clifton Helliwell, one by an unnamed harpist and one is unaccompanied, but all are sung with the supreme ease that has always distinguished Mr. McKellar since he attained maturity. Occasionally I am reminded a bit of John McCormack and Trottin' to the Fair is worthy of the great Plunket Greene, whose old 78 of this lively ditty I still

Austin Gaffney, who too is accompanied by the Bob Sharples Band, also includes two or three traditional songs, but most of the songs in his selection on Beltona LBE34 (mono) are more modern compositions with an Irish flavour and either sentimental or lively in style. It is in the livelier ones that the singer is at his

Sheelagh Warde is a favourite in Northern Ireland for her sense of comedy as well as for her charming fresh voice. She too sings a dozen songs on Top Rank 35/018 (mono), mostly traditional and including several that I have not heard before. I am particularly taken with The Rollicking Boys of Tandaragee which Miss Warde collected herself and which she thinks has neither been written down nor recorded before. She too is at her best in the

recorded before. She too is at her use in the rollicking songs.

45 singles from Beltona (mono) are headed by the inimitable Richard Hayward and the Loyal Brethren in The Sash and Green Grassy Slopes of the Boyne (BE2643) taken from an earlier LP. Of the other vocals I like best Joe Lynch in the sentimental The Old Bog Road and The Irish Emigrant (BE2647). Instrumentals include Pride of Erin No. 2 played by the excellent Fred Hanna's Band, three by the Gartsherrie Crimson Star Prize Flute Band which are rather brashly recorded and The which are rather brashly recorded and The Orange Parade and The Red Hand of Ulster played by the Pride of the West Prize Flute Band which I like better, as recorded at any rate (PI 2022) (BL2023).

Lastly connoisseurs of the pipes will welcome "The Pipes and Drums of Ireland", a LP by the Pipes and Drums of the 1st Battalion Irish Guards (Beltona LBE33, mono). By comparison with that of Scotland, Irish pipe music is rarely recorded, but here it is to be

The Scottish records, all of which are mono, introduce me to two new labels. Waverley LLP1001 is called "A Festival of Edinburgh" and the proceeds of sale are to be devoted to the Benevolent Fund of the Lord Provost of the Benevolent Fund of the Lord Provost of Edinburgh who introduces the record with a brief statement. Tom Fleming provides a running commentary and we hear, among others, the City of Edinburgh Police Pipe Band, the organ of St. Cuthbert's Parish Church played by W. O. Minay, the Choir of Trinity Academy, the Edinburgh University Singers, school choirs and percussion bands, the Edinburgh Brass Ensemble and, curiously, for surely they mostly come from curiously, for surely they mostly come from Yorkshire, the Massed Brass Bands of Carlton Main Frickley Colliery, Ransomes and Marles, Grimethorpe Colliery Institute and Yorkshire Imperial Metals. Of its kind this is a good record and an excellent

The second new label is Gaelfonn who offer one 10-inch LP and 21 78s, the first 78s I have had for some time. The LP (STC6001) contains half an hour of pipe music played by **John Macfadyen** who so far as my Sassenach ears are competent to judge is a master of his instrument. It is called "Echoes from the Glen" but the recording is a "close-up".

The 78s are vocal, with one exception sung in Gaclic, and all but two are solos. The one sung in English contains Barnyards of Delgatly and Dream Angus sung by the Mansfield Singers (SRA4201). The other ensemble record is made by the Glasgow Gaelic Musical Association Choir conducted by J. N. Macconochie and they sing the 65th Psalm and Paraphrass 18, the latter to the lovely tune Stornoway (GLA4001). The recording in both cases is adequate without being quite up to the best modern standards.

The solo records are full of interest. Most have piano accompaniments but one has organ, one a string orchestra and several are unaccompanied and it is these last that have the greatest appeal to me. Some are very beautiful indeed. In some degree at any rate these are records for specialists, but I venture to select and recommend for general consumption on both sides of the border: the beautiful Jacobean An Fhideag Airgiod (The silver whistle) on GLA2001 and A Fhleasgaich Oig As Ceanalta (The gentle youth) on GLA2002, both sung by Flora MacNeill; A Bhirlinn Bharach (Kishmuls' Galley) sung by Evelyn Campbell on GMA1301; Moladh Uidhist (In praise of Uist) sung by Alexander J. Macdonald on GMA1802; Taladh Nan Eilean (Lullaby of the islands) sung by Angus C. Macleod on GMA1001 and Balaichs An Iasgaich (Fisher's Ballad) sung by Donald Macleod on GMA 1201. Other soloists, and they are all good, include Neillian Maclennan, Joan Mackenzie, Donald Macvicar and Ina Macdiarmid.

Niven Miller has sung at Glyndebourne and elsewhere in opera and is well known in the concert halls of many Continental as well as British cities but is never heard to better advantage than when singing the songs of his native land which he sings with such obvious sincerity, and with simplicity too. His album "My Ain Folk", which contains a dozen, is first-rate (Beltona LBA31).

My last Scottish records come from the Paxton Company, which is a little surprising for I have hitherto known them chiefly for their Granville Bantock and brass band records. There are six of them, EPs (EPD001-6), all played by Tim Wright and his Band, and all of Scottish dances. When I say that they are perfect for their purpose I quote a group of friends who are expert exponents of Strathspeys, Reels, Eightsomes etcetera, and upon whom I have tried them.

The solitary Welsh record comes from Delysé. Called "The Heart and Voice of Wales" it is in essentials similar to "A Festival of Edinburgh" referred to above, but it is better produced. Even to an Englishman it will stand frequent repetition and I can imagine that for Welshmen living away from Wales it will be a treasure indeed. Much thought and infinite patience have gone into its making. Caradoc Prichard, a journalist in Fleet Street, whose poems have won for him the Royal National Eisteddfod Bardic Crown three years in succession, is a magnificent narrator. Ann Griffiths and Brychan Powell, both of international fame, sing, as do Rhydderch Jones and Ryan Davies, renowned for their Penillion singing, the Welsh Festival, Rhos Male Voice and other choirs, and the voices of children are introduced also. A chapel door is opened for a moment and we hear the voice of the Nonconformist preacher, a live extract

from the Royal National Eisteddfod is incorporated, and included also is the roar of the crowd at a Rugby international at Twickenham. The recording is excellent and from every point of view this is the best record of its kind that I have heard.

Some last-minute arrivals of Strauss and other waltzes and polkas must be dealt with by way of postscript. From Vox in stereo (ST-GBY426030) and mono (GBY26030) are five of Johann Strauss junior's most famous waltzes in full length and authentic versions played by an unnamed orchestra conducted by Eduard Strauss, the grandson of the original Eduard. They are Emperor, Blue Danube, Tales from the Vienna Woods, Voices of Spring and Vienna Blood. This is excellent. The zither in Tales from the Vienna Woods is a bit near to the microphone I feel, and a slight tendency towards congestion here and there in the mono version is clarified in stereo. Otherwise there is little between the two versions.

I also feel authenticity in the playing of the Vienna Symphony Orchestra under Anton Paulik in a record called "The Merry Widow Waltz and other music of Lehár and Strauss" (Top Rank Mono 35/062). It contains Merry Widow, Eva and Count of Luxembourg waltzes by Lehár, the Freut euch des Lebeus waltz and

Secunden, Violetta, Klipp-Klapp, Studenten and Demolierer polkas or galops by Johann Strauss junior and the Furioso Galop of Johann Strauss senior. The recording has a slight tendency towards hardness, but I have found no difficulty in climinating this by manipulating the controls. I welcome this particularly because it includes titles that have not been available hitherto on LP.

Lastly, in the excellent Philips cheap GBL series Ormandy and the Philadelphia Orchestra play "The Wonderful Waltzes of Tchaikovsky and Strauss". These include those from the first named's Swan Lake, Serenade for Strings, Nuteracker and Steeping Beauty and the second named's Emperor, Blue Danube and Rossi from the South (GBL5518). Three of these have appeared previously, the first on ABL3209 and the second and third on SBL5229. Where sparkle is called for there is plenty and there is richness too, but there is also, as R.F. said when reviewing ABL3209 in July 1958, an element of exhibitionism in the playing which is not so desirable (although to be fair so there is too, but of a different kind, in the Eduard Strauss record above). At 22s. 6d. I have no hesitation in recommending this as quite a bargain.

MISCELLANEOUS AND DANCE

POP SINGLES

Every now and then we get a song that insists on being a hit, perhaps because of its catchy tune or its lyrics, which may be plain nonsense or just well thought out. I've just been enjoying a new Perry Como issue (R.C.A. 1170) that has all these ingredients for success. It's a swingy marching tune called Delaware, sung with a chorus and involving the names of several American states in a howl-rasing series of puns. The other side is a rare example of a semi-religious ballad that has merit for its simplicity and taste—I Know What God Is.

Another excellent number is Looking High, High, High, Winner of the recent Eurovision Song Contest. The most attractive record is by Bryan Johnson, whose masculine but gentle tones are exactly suited to it (Decca F11213); his other number, Each Tomorrow, is also very well-sung and demonstrates his versatility, for it's an entirely different type of song. Max Bygraves, on Decca F11214, also shows flexibility of style by coping equally well with the tender ballad When The Thrill Has Gone and the jagged-edged humour of Fings Ain't Wot They Used T'Be, which might have been written for him. It comes, of course, from the London musical production of the same name.

The humour of Kenneth Earle (Decca F11205) in The New Frankie And Johnnie is also rough and ready in the beatnik fashion, but 40-30-40 on the back is vulgar without being funny, while Alvin's Orchestra, though doubtless intended to be funny, is neither; in fact it's merely a lot of noise about nothing (London HL9061). Yes, it's another of the Chipmunks' absurdities, backed by their creator, David Seville and his Orchestra, in Copyright 1960, which is rather formless and somehow slightly sinister. I hope it's not an omen! There's just one more humorous record that I must mention, and that is Josh Macrae's monologues, accompanied by his acoustic

guitar—itself a welcome change from the hideous jangle of the distorted electric variety—on Top Rank JAR290. These are Talking Guitar Blues and Talking Army Blues, the latter being an unusual twist to the old theme of a laugh at the expense of the raw recruit. So that's what R.S.M. means!

The Mudlarks have a mildly amusing number in Never Marry A Fishmonger, in the calypso style, on Col. DB4417, but they look better doing it on TV than they sound on this record, which is rather harsh. The other side is composed by one of them; Candy is the title, and it doesn't mean much. Three male singers who can claim to have style in every way are well-established, more recently arrived and newcomer, Nat "King" Cole (Cap. CL15111), Ronnie Hilton (H.M.V. POP711) and Eddie Falcon (Col. DB4420) respectively. Mr. Cole has a soothing piano solo in Whatchs Gonna Do? and a typical ballad of greater merit than usual in Time And The River; Mr. Hilton has two nice love songs that may not sell to the angry young men and women but which should delight those who are not soured by life as lived today, and Mr. Falcon revives My Thanks To You and sings The Young Haw No Time To Lose most sympathetically. I like his unassuming, unforced voice.

Three girls, all of them well-established and rightly, offer some interesting variety. Rosemary Clooney (Coral Q72388) has recorded Love, Look Away from the new Rodgers-Hammerstein production "Flower Drum Song", which suits her style much better than the bitter cynicism of I Wish I Were In Love Again. Ella Fitzgerald the incomparable queen of popular song sings Like Young, which is a smile at the beatnisk' expense, and revives Beat Ms, Daddy, Eight To The Bar from the early warvears on H.M.V. POP701. Then there is Anne Shelton, sounding like Sophie Tucker in serious mood, in Where Can I Go? and the theme from the film "Conspiracy Of Hearts," Angels' Lullaby, on Philips PB994. Both these numbers do justice to her warm contralto

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voice, one of the richest gems in home-bred

popular entertainment.

The instrumentalists range from the syrupy orchestrations—and rather foggy recording— of André Kostelanetz in You Are My Heart's Delight and Jealousy, both very elaborate on Philips SBF233, to the admittedly pleasing electric guitar of Chet Atkins, supported by a neat boogie piano and surprisingly gentle tenor saxophone in Teensville and One Mint Julep (R.C.A. 1174), by way of more (and less pleasing) electronic devices such as organs and echo-chambers on Top Rank JAR305 (by the Islanders, whose efforts are supported, if that is the word, by torrential tropical rain). There is honky-tonk piano galore, from the Honky-Tonk Rag-Pickers on Top Rank JAR315, in a conventional Chinatown and a pleasantly mellow Busy Bar Rag, which owes something to one of the better-known themes from Liszt's famous Hungarian Rhapsody No. 2, which is enjoyable, to Russ Conway's brand of knocked-out piano music which thrusts into my ears like sharp icicles of sound (Col. DB4418), which is less so. He succeeds in making Rule, Britannia sound like Side-Saddle, and in raising a minor national storm over Royal Event, whose issue coincided with the birth of Her Majesty's third child. The tune itself is quite harmless, however.

The big orchestras include Michael Collins' on Col. DB4416, with strings, harp, flutes, and well-bred piano solo (with wordless chorus) in the old-world The Meeting from "Perchance To Dream", and a conventionally modern piece, The Lonely Dawn; some rather shrill strings and a curious barking chorus in La Rosita (backed by Love Is Like A Violin) by Frank Chacksfield and his Orchestra on Decca F11215; and the Knightsbridge Strings (Top Rank JAR304) in a sweet number featuring the gentle oboe, Misty. The backing is Tracey's Theme, in which the melody is carried by an accordion.

There is another record of the latter number on Decca F11212, by what is called **The**M. J. 6 (presumably the Modern Jazz Six).

It's rather screwy, but is much more effective, and I like the superimposition of clarinet on piano discords. The other side, *Private Eye*, is less tuneful, but is in similar style.

EPs and LPs

In the above section, I referred to a record featuring tropical rain. On London REU1241, we have the exotic sounds of **Martin Denny** augmented by some very basic animal noises which don't really help the music to paint a picture, as the music is quite capable of doing this unaided, consisting as it does of exotic instruments such as marimba, xylophone, gongs and things you hit. Could I have filtered the animals out, I would have enjoyed this much more.

Also in the last section, there is a charming record of Misty. I preferred the single of this to the slow rock treatment it gets from the Bill Shepherd Strings, along with three other pallid, lack-lustre rockers on Nixa NEP24117. **Eddie Heywood** is much more interesting, if very unseasonable, in four tunes, some of them sung by a good chorus, others played by the coloured maestro at the piano with sweet strings, designed for Summer And Autumn Lovers on Mercury ZEP10051.

We find the usual doo-wah chorus trying to help Dick Stabile and his saxophone and orchestra on Parlo. GEP8782, and frankly, I found infinitely more entertainment in the rumbustious Western themes from favourite TV shows, though I am not a TV addict, as played by **Buddy Morrow's** Orchestra, good for dancing and fine for listening on R.C.A. RCX174, and to a lesser extent, a similar package deal prepared by the Hill-Bowen Orchestra, including Wagon Train, Maserick and Wells-Fargo on Decca DFE6622. These make ideal gifts to TV fans who also collect records.

The EP singers include Tony Bennett, a New Yorker singing of the skyscrapers and their effect on a lonely wanderer in that city on one side of Philips BBE12338, and of the more romantic side of New York life on the other. Mac Wiseman brings Songs From The Hills on London RED1242, rather in the style of the late Jimmie Rodgers, Frank Sinatra is represented by four of his very early recordings (1945 vintage) on Fontana TFE17252, some of them showing better voice than his later tracks; Frank D'Rone (Mercury ZEP10050) lives up to his name in Songs For Sophisticates, and Kay Starr (Top Rank JKP2042) sounds more mellow than on her Capitol recordings, and far more pleasing as a result. The choral groups comprise the warm-toned unpretentious Merrill Staton Choir, accompanied by harmonica, banjo, guitar and accordion, in four well-loved Western songs (Fontana TFE17213), and the much more sophisticated but equally pleasant Mike Sammes Singers (Fontana TFE17248), proving again that they are at least as good as the best American groups.

THE MONTH'S CHOICE

R.C.A.1170
Decca F11213
Decca F11214
Rank JAR290
Decca F11212
Rank 35-041
xa NPL18044
Cap. T1050

So much for the EPs. I see that the Tommy Dorsey style is going to follow that of Glenn Miller into the halls of the immortals, something which I am cynical enough to suggest would never have happened had T.D. lived. His radio transcriptions, a selection of which is offered on Top Rank 35-026, and which include all the old swingaroos refurbished à la mode, show that the originals weren't all that bad either, even if they were fifteen or twenty years older, but I weep for the illustrious memory of a truly great dance and jazz musician when I encounter things like a further set of epileptic effusions in the cha-cha idiom (isn't that rather out now?) by the Tommy Dorsey Orchestra under trombonist Warren Covington on Bruns. LAT8323.

At least, the music and the mixture is as I expected on Top Rank 35-047, when I saw it was an invitation to A Week-End In Paris with Felix King and his Orchestra. There they all are—La Mer, Autumn Leaves and so on, with the usual accordion, strings, muted piano, electric organ and the rest of the pseudo-Continental effects. Seeing the cover of Music For Latin Lovers, without reading the programme on the back, I knew what would happen here too, and it did; the Knightsbridge Strings (Top Rank 35-041) play La Golondrina, Brazil, La Paloma, Siboney, The Breeze And I and all that exotic stuff, but they do it superbly, without too much self-conscious effort to make you feel you are in Rio, Havana, Buenos Aires or whatever.

The Percy Faith orchestra, on the other hand, are tame indeed in their choice of numbers and their playing of them on Philips BBL7359. The title is Bon Voyage, unoriginal in itself, and all the numbers, with one German exception, are either French or Italian, and those are very hackneyed. A good voyage, but a most uneventful one. nothing here that is either exceptional or exceptionable.

Love Is A Fabulous Thing, declares Les Baxter by means of his orchestra on Cap. T1088, not meaning, I presume, that love is something like a fable, and thus palpably non-existent; but there is not much romance in this set, which is rather brash and Hollywoodian.

Then there is Joe Reisman and his orchestra and chorus saluting (what an overworked expression that is) the all-time instrumental favourites (it says here). What happens is that a careful copy is made of things like Ebb Tide, seagulls and all, Mitch Miller's Yellow Rose Of Texas and so on, and it's all done so artfully that I think a better title might be "Cocking a Snook at the all-time favourites." The number is Col. 33SX1203.

Every now and then I get a rarity to review—not a collectors' rarity, but a real live ten-inch I.P. One this month has what are termed the Nick-Nack Kids, a bunch of school-children who sang on the soundtrack of the film "The Inn Of The Sixth Happiness." Their new record is Top Rank 25-005, and they sing nursery rhymes and similar songs with ininhibited gusto that may amuse their contemporaries.

The girls outnumber the men two to one this month, but the quality varies considerably. I must admit to a masculine liking for the caressing voice of Julie London, especially when singing suitable songs accompanied by guitar and bass, but on London HAW2225, her milk-and-honey tones are heard in the tough material of the early vaudeville and music-hall such as Bill Bailey, and accompanied by a full orchestra. Brenda Lee, the teenage American singer, shows signs of dawning maturity on Bruns. LAT8319 in her new set of oldies from 1910 to 1936, entitled Grandma, What Great Songs You Sang. All the better to this month, but the quality varies considerably. What Great Songs You Sang. All the better to make you realise of what poor stuff today's songs are made, my dear.

Al Jolson, styled "The World's Greatest Entertainer," and parted from us nearly ten Entertainer," and parted from us nearly ten years ago, still lives on Bruns. LAT8322, in another Kraft Music Hall recording that includes all his old numbers from the 'twenties and earlier. I'm not greatly impressed by his throaty voice; it seems to me no better and no worse than that of lesser-known singers that come from the thirty- and forty-year-old records of pop songs. The same applies to Bobby Short, giving us what are supposed to be yet more songs of *The Mad 'Twenties* (London HAE2215), though he is accompanied by a smart little group.

Both the remaining male singers are of much higher artistic calibre, Gordon Macrae showing again that he knows how to get the showing again that he knows now to get the best out of a song—and not a lot of them are hackneyed—on Cap. T1050, sounding rather like Frank Sinatra, and Burl Ives, recalling something of the charm of Frank Crumit on Bruns. LAT8321.

Diana Dors expands her very good single record of last month into a full LP (Nixa NPL18044) now, under the title Swingin' Dors, encased in a stiff cover with opening panels depicting the winsome Miss Dors in suitably slinky poses. The label bears a line-drawing of her face and the record itself is made of red plastic that fairly shricks at the plum shade of the label. The songs are finely sung, each being entered into with just the right amount of feeling and understanding.

Our other Nixa girl, Petula Clark, has recently recorded in Hollywood a number of songs accompanied by some of the top conductors and their orchestras (NPL18039). How well she fits into the Hollywood scene! There is a dash of Clooney, of Southern, of O'Day in what she sings—and very little of the English girl we used to know... Jeri Southern herself (Cap. T1272) is

heard on location in the famous Crescendo there, in very intimate voice and accompanied by a small group led by a 'cello, making a pleasant backing to her deep voice. She has improved a great deal over the last few years. Anita O'Day (H.M.V. CLP1322) is also represented, accompanied by Billy May and his Orchestra singing—guess what?—Cole Porter. Here we go again—nothing original, but they are sung with the smouldering sexiness for which this artist is famous. Many will lap it up. I preferred to sip it, also tasting examples of the art of open-toned fresh-air voiced Janice Harper on Cap. T1195. None of her songs are at all threadbare, and I loved her for singing them so acceptably.

Deidre O'Callaghan, accompanying herself on the harp on Top Rank 35-034 is sweet and simple as befits a young Irish colleen, but inclines to raw nationalism at times in the choice of numbers. She makes a change from the sultry transatlantic ladies, but there's a lot of her voice on this disc, too much for the likes o' me.

And then we come home to Queue For Song, sung by the Knightsbridge Chorale, sung in a bathroom in some instances, I should think, judging by the hollow recording and the cover picture, showing four bored girls in negligée outside a bathroom door, ajar to show Michael Sammes (of course) washing in a hip-bath within. The number is Top Rank 35-053.

JOHN OAKLAND

STERO/MONO POPS

These records are reviewed in their stereo form. The equivalent mono numbers, where available, are included for convenience.

What exactly were "banjo eyes"? Well, whatever they were, Eddie Cantor had them or so I gathered, when, wearing a school cap and short trousers, I spent my Saturday after-noons watching such epics as "Strike Me Pink" and "Kid Millions". Cantor was always—or so it seems in retrospect—skipping about the screen, hands flattened against one another, wide eyes rolling, perpetually on the edge of going into a song-and-dance routine, a performer who brought the arts of American vaudeville to the Regent Cinema in Weymouth. All these memories have been awakened by "The Best of Eddie Cantor", Camden SND-5005 (no mono issue), an LP in which the comedian (now in his sixties, I suppose) frisks his way through some of his past successes, including Makin' Whoopee, Ma He's Making Eyes At Me, Margie and If You Knew Susie. The technique may have lost some of its zip during the past quarter of a century, but there is plenty of nostalgic pleasure to be found in these tracks. Even the sentimentality seems curiously innocent, with Cantor throwing in some reminiscences about the late Al Jolson halfway through Waiting For The Robert E. Lee. To turn from a star performer of the past to a teen-age singer of the present is to risk moving from the outsized personality to the mediocre one. In the case of Johnny Nash, however, heard in "I Got Rhythm", H.M.V. CSD1288 (mono CLP1325), one gets no sense of anti-climax, for Nash is both a remarkably dynamic performer and a singer with a good voice who knows how to use it. His style is tinged with jazz techniques, and this side of his work is emphasised by the backing he gets from Don Costa's orchestra, in its way quite a stimulating group, especially in the versions of Jeepers Creepers and 'S Wonderful. Inevitably enough, touches of Frank Sinatra pop up here and there, but Johnny Nash has a great deal of talent that is all his own, and I actually look forward to hearing his next LP. Another young singer whom I've praised in the past is Johnny Mathis.

If I'm rather disappointed by Mathis's latest LPs, that's largely because they present him singing slow ballads, where he waxes more sentimental, while I prefer him at faster tempos. "Open Fire, Two Guitars", Fontana STFL515 (mono TFL5050) works out very cunningly in stereo, for the singer (as the title suggests) is accompanied by just two guitarists (Al Caiola and Tony Mottola) and a bass-player. The LP includes one of my favourite songs from the 1920s, the ineffably world-weary Bye Bye Blackbird, while other tracks contain My Funny Valentine, In The Still Of The Night (the Cole Porter one), When I Fall In Love and Tenderly. Rather more conventional performances are to be found in "More of Johnny's Greatest Hits" (Well, that's what it says on the sleeve), Fontana STFL517 (no mono issue), the singer being supported by the orchestras of Percy Faith and Ray Ellis. This LP includes such popular items as A Certain Smile, The Flame Of Love and This Heart Of Mine.

The Kingston Trio-three American college graduates-made something of a hit last year with their recording of Tom Dooley. Since then they seem to have been making a corner in brightening up folk songs (from all countries) and creating some pseudo-folksongs of their own. To anyone with a taste for the genuine thing, their work sounds horrifying, but that it has a strong appeal for the lay audience (in America, at any rate) is proved by the applause which throbs from the speakers while "Stereo Concert" Capitol ST1183, is being played. This is a recording of a concert which the Kingston Trio gave at El Paso, Texas, and presents the group performing a wide range of material, opening up with Banua and Three Jolly Coachmen and finishing with a rowdy version of When The Saints Go Marching In. In between is sandwiched the inevitable Tom Dooley. "Here We Go Again", Capitol ST1258 (mono T1258), a set of studio recordings, is slightly more decorous. The songs include a sweetened-up performance of Across The Wide Missouri, It Takes A Worried Man To Sing A Worried Song and The Unfortunate Miss Bailey (a "politely bawdy saga", as the sleevenote puts it). For the last-named track, the singers assume English accents of varying aptness. The Trio sounds fairly professional (one of them is quite a good banjoist), but their singing is perpetually bright, folk music jollied up to appeal to a wide audience. Whether or not a listener likes it depends upon how much authenticity he demands in his music. I demand a great deal more than the Kingston Trio can provide. And that, in its way, is also why I was disappointed by the two volumes of "The Ernest Tubb Story", Brunswick STA3022/3 (mono LAT8313/4). Ernest Tubb has been one of the finest country and western singers, a follower of the late Jimmie Rodgers and a composer of good "talking blues". He has also written a large number of "weepies", those highly sentimental ballads for which the West is renowned, but even these, sung simply and unassumingly in that deep rich voice of his, have had their own kind of charm. Unhappily it is the sentimental side of his work that gets stressed on these two LPs, and the charm is destroyed by the novelty accompaniments and the gimmicks which have been inserted. Only one blues-You Nearly Lose Your Mind-can be found here, and that is indifferently sung. Still, anybody who wants to listen to sentimental ballads performed with a high degree of seriousness, will find this a rewarding LP.

One might describe "A Swingin' Love Affair", Mercury CMS18015 (mono MMC14020), by Peter Palmer and his Orchestra with Voices, as a sortie into the Ray Conniff country, for this LP also features voices scored alongside instruments (three girls over three clarinets and baritone sax, four boys over three baritone and one tenor sax). It's done very competently and

the approach differs quite a bit from Conniff's, but the novelty of the entire conception is rather beginning to wear off. The tunes heard here include Let's Fall In Love, I Could Write A Book, The Continental and The Glory Of Love. Of course, there are other clichés of the stereo era. One seems to be the re-creation of the big-band music of the 1930s, those tributes to Jimmy Lunceford, Glenn Miller, Benny Goodman and the other bandleaders of twenty years ago. Another of these pops up on Camden SND5007 (no mono issue), an LP where Richard Maltby and his orchestra make "A Bow To The Big Name Bands". The bands bowed to include those of Count Basie, Glenn Miller, Jimmy Dorsey and Duke Ellington and among the tunes played are One O'Clock Jump, String Of Pearls, Amapola and Take The "A" Train. Most of the arrangements follow the general outline of the original recordings and are performed competently enough, although Maltby's orchestra just cannot summon up the bravura needed for the Basie and Ellington numbers. More nostalgia is contained in "Music For Memories" Capitol ST1222 (mono T1222), by Paul Weston's orchestra, quite an attractive set of performances. The same thing has happened here as occurred with another Paul Weston LP. one that I reviewed last month. originally recorded these tunes for an LP bearing the same title some eight or nine years ago; now he has recorded exactly the same arrangements in stereo. The scoring is nicely varied (the sprightly use of a muted trumpet in Blue Moon, for instance, compared with the emphasis upon strings in You Go To My Head). This is a very musicianly and well-recorded LP, in fact, containing a collection of good tunes, among them Deep Purple, I'll String Along With You, East Of The Sun and No Other Love. "Any Time," by Hal Mooney and his Orchestra, Mercury CMS18014 (mono MMC14019) might be called an astrological supplement to Holst's The Planets, well, almost. What Mooney has done is to compose twelve descriptive pieces, each representing a sign of the Zodiac, all the way from Aries to Pisces. Most of the music belongs to what might be called the "popular concerto" genre; it is fairly well performed but not recorded with quite enough presence. The strings seemed a little wan. On Camden SND5010 (no mono issue) is an efficiently played selection of waltzes—titled, obviously enough, "Favourite Waltzes"—by Eric Rogers and his Orchestra. This LP is refreshingly free good tunes (including Giannina Mia, Belle Of The of gimmicks-no glitter, no percussion, Ball, Destiny Waltz and The Carousel Waltz) presented in an intelligent and unprovocative

Next come two LPs celebrating the world of show business-one is "Broadway Song Book" Coral SVL3008 (mono LVA9116) Jacobs and his orchestra, the other "Swingin at the Cinema", Capitol ST1083 (mono T1083) by the **Jonah Jones Quartet**. The former consists of selections from "Guys and Dolls", "Kismet", "George White's Scandals of 1931" and other shows, performed in a slightly oldfashioned style (using a deep sax section) and with vocal choruses sung by Stuart Foster, a singer who leans pretty heavily on Sinatra. suppose the record is pleasant enough, but it seems badly lacking in character. Much more elan can be descried in the Jonah Jones LP, a very lively affair, with the trumpet player varying his technique (muted to a whisper in True Love, growling in Around The World, boldly lyrical in *Tammy*) and backed up by a good rhythm section. These Jonah Jones recordings run to something of a formula, but at least it is an attractive one. When Jonah sings (as he does Three Coins In The Fountain, and A Gal In Calico) he sounds like a mixture of Nat Cole and Louis Armstrong. Listening to Les Baxter's

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"Wild Guitars", Capitol ST1248 (mono T1248), immediately afterwards, was a little frightening. Four electric guitars are spaced between the speakers with assorted percussion behind them; in addition there are voices hanging in mid-air. The performances include melodramatic versions of Sabre Dance and Ritual Fire Dance, together with a few original pieces (Mandolino, Cubano Mulatta and Cabayo) by Baxter himself as well as such items as Tico Tico, My Buddy and Tell Me, Margarita. The trouble is that much too much goes on all the time. If you admire stereo gimmicks, then this shows off the equipment to advantage; from a musical point of view, it can be ignored. Finally let me point out to admirers of **Joe "Fingers" Carr** that he and his "Swingin' String Band" can be heard on Capitol ST1217 (mono T1217), an LP on which the pianist is accompanied by an ensemble consisting of mandolin, banjo, two electric guitars, two alto saxes, accordion and an array of percussion, including something called the cuckoo and something called the pockatapock (Shades of Walter Mitty!). The music here is straightforward, four-square, unsubtle, undemanding, and the tunes include Cruising Down The River, Vanessa, Skokiaan and Harbour Lights. CHARLES FOX

CONTINENTAL RECORDS

This is the season when thousands of Britons are either careering recklessly about the Alps in the mood to yodel, or laid low and in need of something to take their minds off broken legs or sprained ankles. They (and we at home, if we're feeling hearty) may find this light relief in a mixed bag from Switzerland, Austria and Bavaria. The three collections are all good, in their familiar and unpretentious way, and if I begin with "In the Alps" (Polydor, 46.307 LPHM) that is simply because I prefer a selection—schuhplattler, yodel and zither—in which the zither is given a fair show. Alfons Bauer is a superb performer on this instrument and is well represented here as a soloist, besides directing vocal and instrumental groups in such exotic numbers as Chamois Shooting Yodel, Styrian Ländler and The Girls from Berne.

In selecting "Music of the Swiss Alps" (Parlo. PMC1113) the publishers sought, they say, the most representative and authentic music of the Alpine region, recorded in Switzerland by authentic Swiss yodellers, musicians and singers." It cannot be said that they have singers." unearthed much fresh material-probably there isn't any-but the performers are skilful enough to make the best of it. Lorenz Giovanelli leads the Landlerkapelle Alpengruss, of Frutigen, with his special Swiss accordion. Jost Ribary, the clarinettist, is heard with his son and daughter in his own compositions. Eugen Rufener and Josef Wechsler also compose their own material for the accordion, and play it with a virtuosity that most people will find impressive in small doses. And I mustn't omit the two yodelling girls, Erika Feldman and Heidy Benz, from Lake Zurich, who oblige with duets, accompanied by their brothers. This family atmosphere is one of the pleasantest features of Alpine music.) Their voices are unusually pure and clear but strangely limited in variety and invention. The yodelling is far more ingenious and adventurous in "Alpine Holiday" (Top Rank JKP2019), an EP by a (Top Rank JKP2019), an EP by a group under the direction of Karl Zaruba. I am a Pretty Maiden, sung by Greta Bittner, and the two trios, Yodel Chain No. 1 and Yodel Chain No. 2 (two effective little round songs) are most charming.

Philhellenes will be happy to know that culture has at last reached Greece. "Tender Moments" (Col. 33SX1199) includes rock-androll, swing and cha-cha. To be fair, this LP is intended to provide a typical background for young people out for an evening's dancing. To me these three rhythms are unattractive because, even if they be accepted as inevitable signs of the times, they are not done well. Fortunately the rest of the twelve numbers-tango, bolero, habanera, beguine and baion-are more romantic and pleasing. Young people wanting dance music with a little difference may well find the collection good value even if they are not particularly interested in Greece. There is also a single Greek record, by Belinda, with I Loved on one side and A Prayer to a Star on the other (Parlo. 45 DPG346). One is a sentimental ballad of the loved-and-lost type; the other owes something to the Italians, but is nevertheless extremely attractive. LILIAN DUFF

STAGE AND SCREEN

The Gershwin Years (Gershwin; Gershwin and others).
George Bassman Orchestra with soloists and chorus.
(Three Brunswick 12 in. LPs, Mono LAT8315-7:
★Stereo STA3024-6, 27s. plus 8s. 9åd. P.T. each).

Now (Gershwin, Berlin and others). Fred Astaire with orchestra. (London 12 in. LP Mono HA2219 ★Stereo SAH6063, 27s. plus 8s. 9 d. P.T.).

In this country we are still waiting for the completion of the luxurious Ella Fitzgerald/ Nelson Riddle Gershwin Song Book, but this Brunswick set may prove to be preferable. begin with it's only three discs whereas Miss Fitzgerald runs to five and, I think, only covers the songs that Gershwin wrote to lyrics by his brother, Ira. George Bassman begins with Gershwin's first published song and gives us a selection from every important show he wrote up to the film he was working on when he died. There are many rarities among the evergreens and the arrangements are appropriate and attractive, some purely orchestral, most of them for soloists and/or chorus. The singers are easy to listen to, straightforward personalities who allow us to concentrate on the lyrics and we generally get the verse as well as the chorus. The songs are so good that they can hardly fail in any performance-in this one they shine as they should. The stereo version has sensational separation and the overall recording is goodonly the plastic packing and ill-printed leaflet take the edge off this issue. Both George Bassman and George Gershwin deserve better. There are several Gershwin songs on Fred Astaire's new 12 in. LP, Now-most of the others are by Irving Berlin and all except one or two date back twenty years. They are songs that belong to Astaire because he was the first to sing them then and until he made this record they have never been sung as well since. Astaire's voice is magical and this is his best record for years.

Flower Drum Song (Rodgers; Hammerstein II). Original Broadway Cast. (Philips 12 in. LP Mono ABL3302: ★Stereo SABL145, 30s. plus 9s. 9d.

Apart from last year's pantomime, this is the first of the team's musicals to reach London since The King and I. In between they have had two flops in New York and we can hardly expect another Oklahoma! at this stage in their career together. Despite the attack of singers and orchestra this score sounds tepid and tired -there is very little on the record to enthuse about. The hit of the show is undoubtedly "I Enjoy Being a Girl" which is splendidly sung by Pat Suzuki. Miss Suzuki has another version of it, coupled with "Sunday" (also from the show) on 45-RCA1171 and Doris Day sings it rather lazily on Philips 45-PB987. Other singles include Tony Bennett's "Love Look Away" (45-PB996) and two instrumental selections, Cyril Ornadel on MGM (45-MGM1054) and the Knightsbridge Strings on Top Rank (45-JAR295). All this is below average for an American musical because it's

so empty-for once you notice how thin is the layer of polish and how poor and shopworn the pieces beneath. The recording of the LP is good, mono and stereo, and as a souvenir of the show, I imagine the record is all it should be. In the background music class, where the score belongs, there is a lushly orchestral LP by André Kostelanetz (Philips Mono BBL7364, Stereo SBBL558) and Ace of Clubs have announced a more reasonably priced vocal selection (ACL1021).

Fings ain't wot they used t'be (Bart). Origina London Cast. (Decca 12 in. LP Mono LK4346: ★Stereo SKL4092, 25s. 9d. plus 8s. 4∤d. P.T.).

Make me an Offer (Norman and Heneker). Origina London Cast. (H.M.V. 12 in. LP Mono CLP1333: ★Stereo CSD1295, 25s. 9d. plus 8s. 4dd. P.T.).

At the last minute, Lionel Bart's show arrived to teach me something about the English musical. Until now the Salad Days formula of small orchestras, non-singers and simple tunes has depressed me enormously. Theatre Workshop's Joan Littlewood and Mr. Bart have added one vital ingredient—guts—and made it work. The recording was made during an actual performance and is noticeably rougher than a studio version-H.M.V. are preparing one with a different cast—but the guts are there and now on record and in the West End is a good English musical. It's real and raw and honestly vulgar which is everything that a Soho story should be. Not only are the lyrics funny and truthful, but the tunes are good, particularly the title song, "Laying abaht" and "The ceilin's comin' dahn". I went straight out and bought seats. By contrast, Make Me an Offer (also from Theatre Workshop) does not make such a successful record. Daniel Massey has the best songs and puts them over very well, Dilys Laye and Diana Coupland have some less good numbers and cannot conceal the fact. I don't believe you would ever hear any of these words, tunes or sentiments in the Portobello Road where the story takes place. Neither musically nor lyrically have the writers con-cealed the weakness of the Mankowitz plot it's only Salad Days in braces and hobnail boots. Ian Stewart, in fact, might have taken over that very magic piano for his Fontana EP of the show's music (TFE17262). That other Soho musical, The Crooked Mile, which I reviewed in November has now appeared in stereo (H.M.V. CSD1284)—the sound is excellent but a comparison with fings would be rather cruel.

Li'l Abner (de Paul; Mercer). Film soundtrack. Philips 12 in. LP Mono BBL7365: ★Stereo SBBL565, 27s. plus 8s. 9 d. P.T.).

This show never reached the English stage but presumably the film version, from which the present recording was taken, is on its way. It's a pleasant score, weak in the romantic numbers, but strong on humour—"The Country's in the Very Best of Hands" is a brilliant description of American government and "Jubilation T. Cornpone" and "Past My Prime" are worth having too. Unfortunately the new record is inferior in every way to the original cast version (extracts from which, including the complete "Cornpone" number, are available on Philips BBE12257). Songs have been truncated or cut completely, the performance is less precise and the sound harsh and boxy. When Philips could have issued a more complete version, with the same stars, one specifically designed for the gramophone, it's a pity to have fobbed us off with this.

ddin (Porter). West End Cast. (Columbia 12 in. Mono 33SX1211: ★Stereo SCX3296, 25s. 9d. plus 8s. 4∮d. P.T.). Aladdin (Porter).

Cole Porter wrote his musical Aladdin for American radio and the English producers have added songs from unfamiliar Porter scores such as Mexican Hayride and Out of this World to fill it out for the stage. The Coliseum

production is visually fabulous, but the songs come over better on this record than they did in the theatre. Of the numbers new to England, "Cherry Pies Ought to be You" is the best but the lyrics have been considerably modified and I suspect that this is the case in other numbers as well. After all, Porter's elegant sophistication is not exactly the stuff of English pantomime. The cast includes Doretta Morrow, Bob Monkhouse and Ronald Shiner and the orchestra has a nice, brassy sound to it. It's a record for those who like the stars rather than the composer, but in any case it's excellently recorded and makes a fine souvenir of the show.

★Show Boat (SND5001): ★South Pacific (SND5003):
★My Fair Lady (SND5008): ★The King and I (SND5009). All with Hill Bowen Orchestra and Chorus. (R.C.A. Camden 12 in. Stereo, 15s. 10d. plus 5s. 2d. P.T. each).

ong of Norway (Grieg; Wright, Forrest). Victoria Elliott, Thomas Round, Semprint, Michael Collins Orchestra. (H.M.V. 12 in., Mono CLP1313: \$\frac{1}{2}\text{Stereo}\text{CSD1228}, 25s. 9d. plus 8s. 44d. P.T.). Provided that you do not miss the original

stars, the stereo Camden discs are real bargains. This is the best low-priced Fair Lady I have heard and South Pacific (with one or two unfamiliar lyrics) is well worth having. The King and I is definitely preferable to the other cheap version (Ace of Clubs ACL1001 coupled cneap version (Ace of Clubs ACL1001 coupled with Fair Lady) and this Show Boat makes a reasonable second to the H.M.V. issue (Stereo CSD1279 and mono CLP1310). The English recording of Song of Norway competes directly with the Philips version (BBL7346, mono only, reviewed in February). The new performance is creamier all round but not so full-throated in the anemables. The recording specially in the second of the control o in the ensembles. The recording, especially in stereo, is slightly better, but there is little wrong with the American one.

EXTENDED PLAY AND SINGLE 45s.

Best of these are Danny Kaye's songs from Hans Christian Andersen (Loesser), especially since the two fairy tales are on one disc (Brunswick 45-05031). **Doris Day** sings songs from her film *Pillow Talk* (Philips BBE12339) and **Mitzi Gaynor** songs from Happy Anniversary (Top Rank JKP2053)— neither disc shows the star at her best. There are some weak pops from the film Senior Prom on Philips BBE12343 and background music on Finips BBE12343 and background music from the films, Two Way Stretch (Parlo. 45-R4628) and A Summer Place coupled with Indiscrete (45-MGM-1058). Both Don Lang (H.M.V. 45-POP714) and Johnny Horton (Philips 45-PB995) have recorded a mid-Atlantic ballad called Sink the Bismark which is my unfavourite song of the month. On the Herald label, University College Hospital Medical School perform songs from their revue 98.4 in the Shade (HPE105)—by no means the best of amateur revue but mildly amusing. MICHAEL COX.

FOLKSONG

It is unnerving to find that, rather often, we are expected to have a "jolly good old time" with American Folksong. We must be over-whelmed by the sadness of romantically overstated performances, we must be charmed by the "whimsy" folk philosophy, or we must be encouraged to howl gay choruses. Folksong is, of course, the music of the people, but some people sing it better than others. reason why I'm always irritated by The Weavers when they indulge in one of their extraordinarily eclectic performances. On two EPs (Top Rank JKP2005/6) the group, though primarily concerned this time with the United States, takes us on rapid trips to Britain and Israel. Why? Pete Seeger's appearance on three tracks does nothing to improve the sound, which varies from the gimmicky The Keeper, to

a horrifyingly gusty Twelve Gates To The City. This may be folksong "for the people", but it is, I fear, hardly "of the people"; it has changed too much on the way. At least Mac Wiseman presents an all-American selection on his LP, Great Folk Ballads" (London HA-D2217), and sings all the songs quite pleasantly. His performances, though uninspired, are not at all objectionable and he has chosen some good ballads. These are really narrative songs, in the tradition of American bar-room Victoriana, rather than folk ballads, but they have some charm. Incidentally, I wonder why the white versions of Wreck Of The Old '97 almost always start at the fifth verse of the negro versions?

Josef Marais and Miranda sing Songs of the South African Veld on two EPs (Brunswick OE9470/1) in a well-bred manner which leaves me no better informed, and no more interested, than before. But Mouange and his Drummers (Topic EP TOP45) and Leda and Maria (Topic EP TOP46) play music of great interest. The first, "Songs And Dances Of The Cameroons", contains excellent group singing, "Songs And Dances Of The drumming and guitar playing—the last-named I find especially intriguing. The second, "Songs And Dances Of Argentina", has some moving singing (part Indian, part Spanish), much portentous drumming, and some very simple rhythmic guitar work. The singing tends to vary between the dramatic and the melodramatic. In the case of Leon Bibb (Top Rank JKR8022) I have no hesitation in stating that he is one of the most displeasing singers of folksongs. His short record is crammed to the stopgroove with stagey, soft-spined music, music which suggests much too personalised an approach.

It was with relief that I turned to "Jack Elliott In London" (Columbia 33SX1166), a record which has some very good moments. There are five funny songs, Rocky Mountain Belle and Jack O' Diamonds (also known as Rye Whiskey) being extremely well performed. In more serious vein, In The Willow Garden and Night Herding Song are sung and played with precisely the right blend of sadness and irony. Jack Elliott's guitar playing, throughout these tracks, is of the highest quality. Almost nine months ago, in the August 1959 issue of The Gramophone, I reviewed "Train Whistle

Blues"; now a second LP of Jimmie Rodgers' "Never No Mo' Blues" RD27138), has been made available. There are four tracks with band accompaniment, including one of Rodgers' finest, Waiting For A Train. which contains excellent trumpet playing. The musician here would not seem to be the same man as the trumpet player on Blues Yodel No. 4 and Jimmie's Mean Mama Blues. The playing in Waiting For A Train has an Oliver sound to it, while that on the other two tracks is heavily influenced by Bix Beiderbecke. The Three Southerners, who accompany Rodgers on Dear Old Sunny South By The Sea, certainly use mandolin and ukulele, but the third instrument (banjo?) is not so easy to identify, for it is virtually inaudible. Daddy And Home was also recorded by Huddie Ledbetter under the title, I'm Coming Back Home To You. It was one of several tributes which this eclectic genius paid to cowboy singers. Finally, when you have purchased this record, compare Jimmy Rodgers' My Little Lady with Jack Elliott's Sadie Brown. This is the perfect example of the way a song can change while still remaining in the same ALEXIS KORNER tradition.

My eulogies about Jeannie Robertson's singing had scarcely appeared in print last month before I received yet another-and even more splendid—record by her, this time an LP, Topic 10T52. This record really does present the singer at her best, unaccompanied throughout and performing a very varied collection of songs, ranging from The Bonny Wee Lassie Who Never Said No and My Plaidie's Awa', both, one might say, "good time songs", to the high balladry of Lord Lovat, one of the classic ballads in Professor Child's collection. Equally remarkable is MacCrimmon's Lament, a 19th-century translation of a Gaelic song composed by the piper MacCrimmon before he marched to his death in the '45 rebellion. Jeannie Robertson approaches all these songs as a good folk-singer should, never making them personal and yet never (as many singers do) sounding too dispassionate. There is, as I said before, no finer singer of folk ballads to be found anywhere in the British Isles. CHARLES FOX

JAZZ ^. SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Mose Allison

"Back Country Suite"

New Ground: Train: Warm Night: Blues:
Saturday/Scamper: January: Promised Land:
Spring Song: Highway 49.
(Esquire 7 in. EP EP221—9s. 9jd., plus 3s. 2jd., P.T.)

Quite why Mose Allison should have enjoyed a little vogue, all by himself, remains a mystery to me. But it was only in last November's issue of The Gramophone that I gave my views about his playing, and I don't propose to repeat the arguments again. I'll merely content myself with saying that I find him vastly over-rated. This EP, as it happens, contains his "Back Country Suite", the work which started all the fuss when it was released as part of an Esquire LP, 32-051. It's still the best thing Allison has done, the blues playing is quite pleasing if very lightweight. The many people who admire Mose Allison will find this EP something of a bargain. C.F.

Count Basie

"Count Basic Classics"

Red Bank Boogle: It's Sand, Mant Jimmy's Blues
(V): The Mad Boogle: Goin' To Chicago Blues (V):
Avenue C/The King: Taps Miller: Rusty Dusty
Blues (V): Rambo: Something New: You Can't

Billies (v): Ruinflot: Collicining, vew 105 Carl. Ruin Around (V). (Fontana 12 in, LP TFL5077—27s. plus 8s. 9d. P.T.) I Ain't Got Nobody: Pm Confessin'/These Foolish Things: Fiesta in Blue. (Fontana 7 in. EP TFE17220—9s. 3d. plus 3s. P.T.)

All the tracks on the LP were made between 1940 (You Can't Run Around) and 1946 (The Mad Boogie, Rambo, The King), a period that may not have been Basie's greatest (that honour belongs to the first exciting surge, between 1936 and 1940) but which runs it pretty close. By this time Lester Young had left the band, but there were still plenty of remarkable soloists to be heard. Dicky Wells, for instance, plays an eccentric and haunting obbligato to Jimmy Rushing in

Jimmy's Blues; Buck Clayton performs a

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GREAT JAZZ REEDS

Nobody knows the way I feel dis morning—Sidney Bechet; Shuffiin' at the Hollywood—Chn Berry; Ready, Eddy—Barney Bigard; Pencil papa—Johnny Dodds; Stoppin' at the Blue Horseshoe—Irving Fasola; I've found a new baby—Bud Freeman; If I could be with you—Coleman Hawkins; Everybody loves my baby—Mess Messrow; Prn going home—Jimmy Moone; Victory ball—Charlie Parker; Hello Lola—Pee Wee Rassell; Cadillac Slim—Bien Webster

CDN-139 RCA Camden

Joe Turner

BIG JOE IS HERE

Wee baby blues; Rock a while; Baby I still want you; The chill is on; Poor lover's blues; Don't you cry; Ti-ri-lee; Married woman; Midnight cannonball; I'll never stop loving you; After my laughter came tears; Bump Miss Susie

HA-E 2231 London

Clyde McCoy and his Dixieland Band

SUGAR BLUES

Bill Balley won't you please come home: Dardanella; Birth of the blues; Sugar blues; Ja-da; Tear it down; Smiles; Swingin' shepherd blues; Avalon; Just before dawn; When the saints go marching in; Hot eyes of Texas

HA-U 2232 London

Chris Connor

WITCHCRAFT

Witchcraft; I'll never be free; The lady sings the blues; Come rain or come shine; When sunny gets blue; How little we know; I hear the music now; Baltimore Oriole; Just in time; Skyscraper blues; You don't know what love is

LTZ-K 15185 London

John Lewis

IMPROVISED MEDITATIONS
AND EXCURSIONS

Now's the time; Smoke gets in your eyes; Delaunay's dilemma; Love me; Yesterdays; How long has this been going on; September song

LTZ-K 15186 London

LATE DATE WITH

Ruth Brown

It could happen to you; Why don't you do right; Bewitched; I'm just a lucky so and so; I can dream, can't 1?; You and the night and the music; You'd be so nice to come home to; We'll be together again; I'm beginning to see the light; I loves you Porgy; No one ever tells you; Let's face the music and dance

LTZ-K 15187 London

The Jazz Couriers

Mirage; After tea; Stop the world, I want to get off; In Salah; Star eyes; The monk; My funny valentine; Day in—day out

LTZ-L 15188 London

Teddi King

ALL THE KING'S SONGS-VOL. I

April showers; A cottage for sale; That's for me; Temptation

FEP 2051 45 rpm EP Coral

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beautifully lyrical trumpet solo on Goin' To Chicago Blues; Illinois Jacquet turns The King into a vehicle for exciting tenor playing; J. J. Johnson takes a forthright, almost a snorting solo in Rambo and Basie himself pops up everywhere, inserting a few notes here, jabbing everywhere, inserting a rew notes here, jaboling in a chord there, as well as being featured at some length on two of the tracks—Red Bank Boogie and The Mad Boogie. There isn't a dud performance on the whole LP, in fact, although there is a considerable amount of variety, from the tittupping approach of the band in Something New to the powerhouse roar of Avenue C. Just under half the tracks have never appeared in this country before. Whatever the sleeve may say, incidentally, One O'clock Jump is not included on this LP. Its place seems to have been taken by You Can't Run Around.

The EP includes one splendid track, Fiesta In Blut, a "concerto" for Buck Clayton, showing this trumpeter off at his most versatile and compelling. The other items come from an compelling. The other items come from an earlier LP, "One O'Clock Jump" (Fontana TFL5046) which I received in March, 1959. All three tracks are by the Basie Octet, all are depressingly genteel.

Louis Bellson

"Flying Hickory"

Seedless Grapefruit: Smiling King/Flying Hickory:
That's Bell's Son.

(H.M.V. 7 in. EP 7EG8539—8s. plus 2s. 74d. P.T.)

Louis Bellson enjoys the distinction of being the finest drummer Duke Ellington ever had in his band. Bellson's great merit is that he swings, and swings in a light, not at all aggressive fashion. This EP, made by an eight-piece band in 1956, features good solos by Charlie Shavers (nimble as ever, but sounding remarkably tasteful here) and the tenor-saxist Eddie Wasserman. The most interesting score, Seedless Grapefruit, was written by Don Redman; its theme is intriguing, the voicing unusual. Ernie Wilkins concocted That's Bell's Son, a tune which owes much to Blue Lou. Nothing earth-shaking happens on any of the tracks, yet all contain buoyant, worth-while music. C.F.

Mr. Acker Bilk and his Paramount Jazz

Band
C.R.E. March: Carry Me Back (V): Travelling Blues: Gladiolus Rag: Jump In The Line (V): Blaze Away[El Abanico: Franklin Street Blues: Clusian-1-ay: Dardanella: Higher Ground (V): Under The Double Eagle.

Pye-Niza 12 in. L.P. NJL.22—25s. 9d. plus 8s. 4\d. P.T.).
There's nothing here we haven't had before, either on EP or L.P, all recorded between March 5th, 1958 and January 11th, 1959. But I still prefer the sound Bilk gets on Pye to that on the Columbia "Lansdowne" series. It seems more mellow. The best of these tracks is Gladiolus Rag, played with taste and understanding and not at all tense. The banjoist Mr. R. James) seems anxious to rush the band on to the next chorus in nearly every track, and Jump In The Line is the most frenzied of a number of frantic performances. What should be learned by all "revivalists", as I've often remarked before, is that it is possible to play fast without sounding like a hot-rod car out of control. O.K.

"Ragtime!" Vol. 2
The Dream Rag: Mississippi Rag: Ragtime Rag/
Ragtime Millionaire (V): My Gal Is A High-born
Lady (V): Good Morning, Carrle (V): Bill Bailey,
Won't You Please Come Home?

Top Rank 7 in. EP JKP2040—9s. 3d. plus 3s. 0d. P.T.)

This is a further selection from the 12-inch LP by this 75-year-old pianist, one of the truly great ragtime performers, which was issued a few months ago. Once again Eubie Blake's playing is remarkable both for the pianist's command of his instrument and the co-ordination between brain and fingers. Buster Bailey's clarinet playing on Mississippi Rag sounds rather too modern for this number, and the drummer

(either Charlie Persip or Panama Francis) is too loud throughout. And I could have done without Noble Sissle's strictly-minstrel singing. The piano work, however, is splendid, even if occasional fluffs betoken the age of the performer. As I happen to have copies of the piano solos which Blake recorded in 1921, I played some of these after reviewing this EP. All in all, the old master puts up a pretty good show when compared with what he was doing as a mere

"Cascade of Quartets"

"Cascade of Quartets"
Volume 2
St. Louis Kid (Al Hall Quartet): After My Laughter
Came Tears (Buster Bailey Quartet): Dalias Blues
(Vic Dickenson Quartet): Potentate (Buddy Tate
Quartet): Goodnight Irene (V) (Johnny Letman
Quartet): Shub Mosley Quartet): I Didn't
Know What Time It Was (Al Hall Quartet): Just
Another Day Wasted Away (Buster Bailey Quartet):
Oh, How I Miss You Tonight (V) (Johnny Letman
Quartet): Blues For Vi (Buddy Tate Quartet):
Columbia 12 in. LP 335X1218—25s. 9d. plus 8s. 4½d.
P.T.)

It was in January that I reviewed Volume 1 of "Cascades of Quartets", giving it a mixed if on the whole a kindly reception. This second volume presents the same groups in similar performances, but unhappily the level is rather lower and no more than a couple of items can be unreservedly praised. The most items can be unreservedly praised. The most satisfying track is probably Al Hall's St. Louis Kid, on which Harold Baker phrases lissomly and shows off the delicacy of his tone. Baker is also featured in I Didn't Know What Time It Was, but here, with the tempo much slower, his conception seems more passive. The Buddy Tate tracks, as it happens, are rather better than those on the earlier volume. Potentate has a theme which will probably goad other people as well as me into searching for its origin. It's either a riff from a Coleman Hawkins solo or something out of a Goodman Sextet recording or both. Anyway, Tate plays in a firm, biting style, while in Blues For Vi his solo is languishing and tender-and again very like

Johnny Letman, whose playing in Four Faces Of Johnny was something of a revelation, sounds rather commonplace in Goodnight Irene and Oh, How I Miss You Tonight. His tone still has the odd flame at its edge, but he really does very little on either tracks. Buster Bailey sticks to a bass clarinet throughout his performances, playing around gently with the melody (both are pleasant tunes) yet not really getting anywhere. Neither of the trombonists
—Snub Mosley and Vic Dickenson—are
inspired, although Mosley does slightly better than Dickenson. He gets quite ferocious near the end of Jitters (a Buster Smith composition, very like It Don't Mean A Thing), but the performance is marred by the organist, a rowdy drum solo and some Winnetka-style bass and whistling.

The Five Pennies"
The Five Pennies"
The Five Pennies: Indiana: Ja-Da: Follow The Leader: After You've Gone: That's A Plenty/Battle Hymn Of The Republic: My Blue Heaven: Lullaby In Ragtime: Bill Balley: Goodnight-Sleep Tight: When The Saints Go Marching In. (Good Time Jazz 12 in. LP LAG12207—27s. 6d. plus 8s. 114d. P.T.).

Hopping, skipping, happy jazz that bounces along merrily above crisp rhythm supplied by banjo and tuba, both played in a very musicianly Since the numbers featured in the film, "The Five Pennies", are of a hackneyed type (even including the inevitable Saints) it follows that there is nothing very original to be found here. Apart, that is, from the tunes composed especially for the film by Sylvia Fine (Mrs. Danny Kaye to you). They make quite good jazz numbers too. This record is hardly a major contribution to classic jazz, but it makes good, lively music for dancing.

Clarinet Jamboree
Boodle-Am-Shake (Acker Bilk, Sandy Brown, Terry
Lightfoot) (V): That Old Feeling (Sandy Brown,
Archie Sample): A'Roving (Bilk): The Last Western
(Brown): Hiawatha Rag (Bilk, Lightfoot)/My Journey
To The Sky (Bilk, Lightfoot): I'm in The Market
For You (Semple): Elephant Stomp (Lightfoot):
Louise (Brown, Semple): Slab's Blues (Bilk, Brown,
Lightfoot, Semple): Lightfoot, Semple). (Columbia 12 in, LP 33SX1204—25s. 9d. plus 8s. 44d.

This commendable idea of bringing four clarinettists together on one LP, has on the whole turned out well in practice. The chief drawback is the presence of several clanking rhythm sections, dominated by the banjos of Roy James, Bill Bramwell (but less so in his case) and Paddy Lightfoot (all playing one at a time, of course!). The most interesting track has Sandy Brown playing his own composition, The Last Western, a most appealing solo, with accompaniment from just Phil Seamen (drums) and Jack Fallon (bass)—modernists both of them. No clanking here, just a neat, un-assuming piece of jazz that might have come out of New Orleans in 1910, but equally well might have been made in London in 1959, as indeed it wis.

Louise is taken at much too fast a tempo, with a hoppity rhythm that suggests nerves too much on edge; Boodle-Am-Shake rides out with brassy glory and swings like mad; Archie Semple's solo, I'm In The Market For You, supported only by Fred Hunt's splendid piano playing, is marred—as indeed are all this soloist's appearances on these tracks-by a shuddering, breathy sound which he gives to every note. A word of praise really should be passed on to Fred Hunt; he accompanies the soloists on five of these tracks, and every time plays excellently.

The other soloists contrive to be themselves neither adding nor subtracting from their existing reputations, with Messrs. Bilk and Brown possessing the purest tones in the upper register. The all-in blues with which the set concludes is a glorious, romping affair, spoiled for me, however, by the noisy drum coda. As an experiment, though, I feel this record has come off very well. Are we now to expect four "trad" trombonists, or four "trad" trumpeters, having a blow?

John Coltrane with the Red Garland Trio

"Soultrane"
Good Bait: I Want To Talk About You/You Say
You Care: Theme For Ernie: Russian Lullaby.
(Esquire 12 in. LP 32-089—28s. 6d. plus 9s. 34d. P.T.).
This LP is by the same personnel as Esquire

32-091, reviewed by Charles Fox in the March issue. I can only echo that opinion for I, too, believe that Coltrane has, at long last, now put the elements of his style in the right order. Some of his earlier records, made when he was struggling for a tonal effect which he could probably hear in his own mind but not translate into sound, did not make pleasant listening, for the outlines were jagged and the phrasing obscure. Clearly Coltrane is now the master of the situation and one has only to hear the way he rolls out the theme of Tadd Dameron's Good Bait to appreciate his new-found maturity. Like the earlier album the programme is designed to embrace most aspects of John's work; there is a frantic Russian Lullaby, a swinging You Say You Care played at a more normal tempo and a soothing ballad—Billy Eckstine's I Want To Talk About You—presented sincerely and without an ounce of pathos. Red Garland, Paul Chambers and Art Taylor underline the tenor choruses to give them maximum effect; this was, in fact, the rhythm section of the Miles Davis group at the time of the session with the exception that Taylor took over from Philly Joe Jones. The quartet is beautifully integrated particularly so on the lengthy Good Bail, and it is this track which, I think, tips the scales in favour of the present LP rather than 32-091, although both are recommended. A.M.

The Delta Kings
"Down The River With The Delta Kings"
Waiting For The Robert E. Lee: Beautiful Ohio:
Ol' Man River: Darkness On The Delta: Drifting
And Dreaming: Swance River: Down By The
Riverside: Lazy River: Over The Waves: Farewell (London 12 in. LP LTZ-R15180—27s. 0d. plus 8s. 94d. P.T.).

The musicians in this group, so the sleeve-note tells us, had never played together before making these tracks in New Orleans on October 13th, 1958. If this is literally true, then it makes these performances all the more remarkable, for the playing here is warm-toned, never shricking or blasting as does so much jazz perpetrated under the name (and sometimes within the city) of New Orleans.

The banjoist, who organised the band, tends to speed things up at times, and the tuba-player rather holds him back. The latter, incidentally, performs a fine solo (with the pianist playing the melody in the left hand) on Ol' Man River. banjoist shines in a solo on Darkness On The Delta, and shows a nice sense of dynamics in Robert E. Lee. The drums are a bit too noisy in Beautiful Ohio, which starts in waltz-time, just as the composer intended, while Over The Waves and Farewell Blues are unnecessarily fast.

While this record cannot be regarded as the ultimate in New Orleans jazz, as the sleeve would have us believe, the fact remains that these seven obscure musicians know much more about producing jazz that is generally pleasing and invigorating than many who enjoy worldwide acclaim.

Vic Dickenson/Joe Thomas

"Mainstream" Sweethearts on Parade: I Can't Believe That You're In Love With Me: Undecided: Crasy Rhythm/
The Lamp Is Low: Blues For Baby.
(London 12 in. LP **, stereo SAH-K6066, mono LTZ-K15182—27s. plus 8s. 9‡d. P.T.)

British jazz critics seem to have been exercising something of a monopoly over the 'mainstream" developments. Not only did one of them concoct the word itself, but the same critic-Stanley Dance-recorded a series of Felsted LPs and two volumes by cascading Quartets, all featuring "mainstream" musicians. Another British critic, Albert McCarthy, has also put his shoulder to the wheel and the result can be found on this LP, recorded in the autumn of 1958 by two separate groups—one led by Vic Dickenson, the other by Joe Thomas. Dickenson's group (heard in *Undecided* and *The Lamp Is Low*) has the defter rhythm section, yet while its music possesses more light and shade it also is a little facile. The best soloist is Buck Clayton, who plays a delicate muted chorus on The Lamp Is Low, the better of the two tracks. In addition there is croaky clarinet playing from Herbie Hall, supple tenor solos by Hal Singer and Al Williams' lacy piano work.

The Joe Thomas group gets a little rowdy in its closing ensemble passages, but the soloists have more quiddity. Thomas himself, of course, is one of the most neglected trumpet players in jazz, a musician with a wonderfully expressive tone, a brilliant performer of blues. His work in Blues For Baby is quite outstanding, and all the more impressive because of its sobriety. This sobriety even seems to have affected Johnny Letman, normally a very extrovert performer, for he plays uncommonly lyrical solos both on this track and in Sweethearts on Parade and Crazy Rhythm. His work here, in fact, is better than on the "Cascade of Quartets" LPs. And although Dicky Wells' audacity is sometimes more calculated than it used to be, he performs brusquely and to great effect in I Can't Believe That You're In Love With Me and Blues For Baby. Also to be heard are Buddy Tate, playing very Hawkins'-influenced tenor solos,

Buster Bailey, and the pianist Herbie Nichols.

Bill Doggett and his Orchestra White Cliffs Of Dover: Makin' Whoopee: Floyd's Guitar Blues: Andantino: The Soft Touch: The Rail/After Hours: Groove To Remember: Be Anything But Be Mine: City Drag: Idaho: Bill Dead's Re

(Parlo, 12 in, LP PMC1118-25s, 9d, plus 8s. 44d, P.T.) I must confess to having a weakness for Bill Doggett's various groups. The music is seldom in poor taste and is invariably intelligently constructed, with Doggett supplying a gentle, persuasive organ backing to a number of firstrate soloists. The best of these is Clifford Scott, who takes some soaring, Johnny Hodges-style solos on alto sax as well as a few choruses on tenor, closely followed by guitarist Billy Butler, who revives Floyd Smith's treatment of Floyd's Guitar Blues (dating from the pre-war Andy Kirk library). There is nothing profound, complicated or pretentious about any of the music to be heard here; the overall effect might be looked on as a contemporary equivalent of the pre-war jump bands music. The LP was recorded in New York and Cincinnati during December 1958 and January 1959. Apart from the usual personnel, Glenn Allen Childres, a fine, warm-toned trombonist, was added for Guitar Blues, Idaho, Be Anything, Andantino, White Cliffs Of Dover and Makin' Whoopee. Hal Singer, tenor sax, is present on all these tunes except Guitar Blues.

Herb Ellis

"Herb Ellis Meets Jimmy Giuffre"
Goose Grease†: When Your Lover Has Gone:
Remember: Patricla/A Country Boy: You Know:
My Old Flame†: People Will Say We're In Love.
(H.M.V. 12 in. LP CLP1337—25s. 9d. plus 8s.4\d. P.T.).
†Also available on 45POP721 (7 ins., 4s. 6d. plus 1s. 6d.
P.T.

Guitarist Herb Ellis's third LP-his two previous albums were on Columbia-is his best, so far as his own playing is concerned. (His "Nothing But The Blues" on Columbia 33CX10139 was made noteworthy by the playing of Stan Getz rather than Ellis). Jimmy Giuffre has provided him with an eight-man accompaniment (four saxophones, piano, bass, rhythm guitar and drums) which supplies an undulating cushion beneath his solos on all but Patricia which is unaccompanied. There are times when anyone familiar with Herb's earlier work would have difficulty in recognising his style, for there have been changes for the better. The chief difference is the uncluttered method of expression; as Jim Hall-who played rhythm guitar on the date—is quoted as saying, diplo-matically on the sleeve, Ellis does not "play quite as many notes as he normally felt he had to play with the Oscar Peterson trio". Giuffre's writing is unpretentious and generally interesting without attaining any really memorable peaks. My chief complaint centres around the choice of side-men, or rather the use to which they were put. Having selected Art Pepper to play one of the two altos (Bud Shank plays the other) it seems wasteful to have restricted Pepper's solo playing to one passage on Remember; Lou Levy's piano is heard on this title too, as is Giuffre's own tenor, and in the light of the people concerned I am surprised that their individualism was not utilised to greater advantage on some of the other tracks.

Al Fairweather's All Stars

"Al's Pals"

The Music Goes Round: Love Is All: Four Or Five
Times: Jump For Me: Beat Meat/Rosetta: Jim-Jam: Let The Zoomers Drool: Berry Well: Sue's Columbia 12 in. LP 33SX1221-25s. 9d. plus 8s. 44d.

With every record that he makes, Fairweather becomes more and more ambitious. On this LP, for instance, he is heard with th ee entirely different groups-different in instrumentation as well as personnel. The Music Gost Round and Berry Well are performed by four trumpeters (Fairweather, Kenny Ball, Joe McIntyre and Tommy McQuater) and rhythm

section. The result is brassy and exciting, with everybody taking solos. Love Is All, Jump For Me. Rosetta and Let The Zoomers Drool are played by the most informal of all these assemblies, a group consisting of Fairweather, Tony Coe, Bruce Turner, George Chisholm and rhythm section. The level here is higher than elsewhere on the LP, with Chisholm sounding particularly good in Jump For Me and Let The Zoomers Drool. It's revealing to hear Tony Coe and Bruce Turner playing alongside one another; Turner has more poise, always sounding fluent and possessed. but Coe's rhythmic conception is more complex, while his melodic line twists and turns in a very ingenious way. The remaining four tracks feature a larger band, Fairweather leading Tony The remaining four tracks Milliner (trombone), Sandy Brown (clarinet), Joe Harriott (alto sax), Bob Burns (tenor sax), Cliff Townsend (baritone sax), and-of course the rhythm section. The scoring is perhaps a little out of sympathy with Sandy Brown's playing (he sounds rather disconsolate on Beat Meat); Tony Milliner and Joe Harriott, in fact, are the outstanding soloists. The best track is undoubtedly Blues For Sue, slower and much more relaxed, with a leathery alto solo from Joe Harriott, good playing by Sandy, a concise, tightly muted solo by Fairweather and some very Websterish tenor work from Bob Burns.

Lennie Felix

"Let's Put Out The Cat" Japanese Sandman: Two Sleepy People: Boogle Woogle Lullaby: Cat Nap: Darn That Dream Blues in The Night/Sleepy Time Down South Monaglow: Sleepy Time Gal: If I Could Be With You One Hour Tonight: Dream: I'll See You In

My Dreams.
(Top Rank 12 in. LP 35/034—26s. 44d. plus 8s. 74d. P.T.).

I am not sure if this LP is aimed at a specialised jazz audience or not. Producer Denis Preston has hampered Felix somewhat un-necessarily with the "bedtime" gimmick in the selection of song titles and there are long drawnout yawns included in the run-off groove after both Sandman and I'll See You In My Dreams. The result is an LP which is inferior to the earlier ten-inch Nixa NJT514, although there are some good examples of Lennie's amalgamated Tatum-Hines-Waller approach to the keyboard. The main drawback lies in the selection of material and on Moonglow, for example, Felix does little more than repeat the melody in each chorus with just a few decorative twists thrown in. Jack Fallon and Lennie Hastings add sensitive support on bass and drums respectively and the overall performance level is such that the session might well have produced the best album yet by this unpredictable but accomplished jazzman.

Tommy Flanagan

Tommy Flanagan

"Jazz... It's Magic"
Two Tom: Ballad Medley (It's Magic: One And
Only Love: They Didn't Belleve Me)/Soul Statios:
Club Car: Upper Berth.
(Pye 12 in. LP NPL28000—25s. 9d. plus 8s. 44d. P.T.)
Taken from the Savoy catalogue, this is what

our trans-Atlantic friends would call a "blowing" session. Five men (Flanagan on piano, alto saxist Sonny Redd and Curtis Fuller, trombone, plus bass and drums) wend their respective ways through some fairly thin material, never really striking fire, yet always staying within the boundaries of taste and common sense. Sonny Redd, who played on a previous Paul Quinichette LP as Sonny Redd Kyner, is a much improved soloist and takes a presentable pair of choruses on My one and only love; Fuller, however, is tied closely to Jay Jay Johnson and has yet to find a style of his own. Flanagan is an Al Haig admirer, via the Haig-derived style of Hank Jones. Tommy's solos constitute the best parts of the LP, even so they are of insufficient merit to warrant A.M. buying the record.

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Wilton "Bogey" Gaynair
"Blue Bogey"
Wilton's Mood: Deborah: Joy Spring/Rhythm:
Blues For Tony: Way You Look Tonight.
(Tempo 12 in. LP TAP25—27s. 8d. plus 8s. 114d. P.T.)
Tony Hall, that irrepressible producer of
sessions for Tempo, can chalk up another
success with this LP. Tenor saxist "Bogey"
Carmair heils from Lamaica and playad in this Gaynair hails from Jamaica, and played in this country for a time five years ago, eventually leaving for the Continent due to a shortage of work in London. He has been playing in Germany for the last four years, but returned to London for a short holiday last August. During that holiday Tony Hall arranged the session which produced this present LP, an album showing him to be an accomplished jazzman with a certain amount of originality, if not an individual voice. On this record his playing reflects the impact of the Sonny Rollins approach, but his harmonic sense seems to owe more to Paul Gonsalves. The individuality comes in the construction of his melodic lines, for he has an unusual conception of phrasing; he intersperses runs of quavers and semi-quavers with passages which seem at first to be dragging with passages which seem at first to be dragging the beat but which are, in fact, perfectly poised and merely placed in unexpected positions in relation to the bar lines. His excellent solo on Clifford Brown's tune, Joy Spring, illustrates this point. But his great asset, for a musician working in Europe, is the possession of a personality which gives his solos that indefinable quality of "presence". We should hear more of Gaynair in the future: meanwhile this record of Gaynair in the future; meanwhile this record will serve as a perfectly adequate introduction, made all the more acceptable by the work of an exemplary rhythm section—Terry Shannon, Kenny Napper and Bill Eyden. A.M.

The Jazz Couriers

"The Last Word"
If This Isn't Love: Easy To Love: Whisper Not: Autumn Leaves/Too Close For Comfort: Yesterdays: Love Walked In (Tempo 12 in. LP TAP26—27s. 6d. plus 8s. 11¼d. P.T.). It was, I suppose, inevitable that the last record made by the Ronnie Scott-Tubby Hayes "Jazz Couriers" before their demise in August 1950. 1959 should have been the best. The two-anda-half years during which the group flourished commenced with some stormy tempos and rough-edged solos, but the passing of time brought maturity and a sobering-down process which I, for one, was glad to welcome. Here on this memento album, there are some beautifully shaded two-tenor passages, skilful arrange-ments (by Hayes) and a general appreciation of dynamics. Further tone colours are added by Tubby's use of vibes on Whisper Not and Autumn Leaves and flute on Yesterdays while the firm bass lines of Kenny Napper and the vital hrm bass lines of Kenny Napper and the visal drumming of Phil Seamen give better support to Terry Shannon's playing than any previous bass/drums team. The general level of perform-ance on this record makes me regret the passing of the Couriers, but I suppose it was best that the group should disband in this way rather than overstay its welcome once the staleness had crept in. A.M.

Jimmy Giuffre Trio

"The Easy Way."

The Easy Way: Mack The Knife: Come Rain Or Come Shine: Careful/Ray's Time: A Dream: Off Centre: Montage: Time Enough.

[H.M. V. 12 in. L.P. CLP1344—25s. 9d. plus 8s. 4dd. P.T.)

It was not very long ago that Jimmy Giuffre was honking out stand-shaking solos at the Lighthouse Club in Hollywood. Before that he had been responsible for some exciting big-band arrangements—the most important being Four Brothers, for Woody Herman. More recently he seems to have switched off his extrovert personality and concentrated on a gloomy, folk-ridden trio which has produced some dismal, un-swinging music. Quite frankly, I fail to see much justification for Jimmy's well-intentioned

attempts to return to the jazz roots. The fact is that Giuffre, by birth and environment, is basically a sophisticated musician whose forte is Four Brothers rather than works like The Swamp Pout Brothers rather than works like The Swamp People, etc. His "folk" jazz is as incongruous in its way as the sight and sound of polite, well-fed white traditionalists trying to sound like Creoles born in New Orleans. Fortunately, Jimmy's latest LP is not quite as pretentious as some previous albums. He plays clarinet on most tracks (using a little more of the instrument's range than usual), tenor sax on the others, and is superbly supported by Jim Hall on guitar and Ray Brown on bass. I don't think it would be possible to have a band containing Ray which did not swing, and there are times here when the surging beat churned up by all three gives me heart for the future. But the music is still too precious most of the time. I think a leavening of the rhythm-and-blues-type Big Girl (which Giuffre used to honk out each night at the Lighthouse) would not be amiss. A.M.

Quincy Jones And His Orchestra

"Big Band Bash"

Marchin' The Blues: Choo Choo Ch'Boogle/The
Preacher: Moanin'.

(Mercury 7 in. EP ZEP10047—0s. 3d. plus 3s. 0dd. P.T.)

"Quincy Jones . . . first became well known as a leading horn player in big bands such as Count Basie and Dizzie Gillespie," proclaims the sleeve note, to which I can only comment "Oh yes?". The facts are that Quincy was setting the style of the Lionel Hampton band with his arrangements when he was only nineteen years old, long before he became a "leading horn" player with Gillespie's World Statesman band. As for Basie, Quincy has never worked with the band in any rôle, except that of composer and arranger for one LP. Although this is a studio-assembled band rather than a regular group, Quincy's scoring and careful rehearsal have extracted from the band a fine, cohesive sound. The two tracks on side one have overtones of the Glenn Miller novelty numbers, but Horace Silver's The Preacher and Bobby Timmons' Moanin' impart a tremendous jazz atmosphere. Needless to say, the sleeve carries no personnel information at all. The excellent trumpet passage on *Moanin*, however, can only be the work of Clark Terry. A.M.

Barney Kessel
"To Swing Or Not To Swing"
Midnight Sun: Contemporary Blues/Indiana:
Moten Swing.
(Contemporary 7 in. EP EPC1241—9s. 9\dagged. plus 3s. 2\dagged.
P.T.)

There is a nicely buoyant feeling about these four tracks. This is partly because Barney Kessel himself was in excellent form, playing a particularly good solo on Midnight Sun (a track he has nearly all to himself), partly because Bill Perkins blows a handsome, Lesterish solo on Contemporary Blues, and partly because Harry Edison and Jimmy Rowles perform gamely on this track and on Indiana and Moten Swing, with Georgie Auld also popping up on the last two. This isn't an important issue, but the music is always pleasant and stimulating. All four tracks were originally contained on a 12 in. Contemporary LP (LAC12058), reviewed in THE GRAMOPHONE in February, 1958. C.F.

Lee Konitz

"Lee Konitz Meets Jimmy Giuffre"

Palo-Alto: Someone To Watch Over Me/Sump'n
Outa Nothin'/Darn That Dream.
(H.M.V. 7 in. EP 7EG8568—8s. plus 2s. 7\darkleft P.T.)

This should have been an outstanding record. Konitz forms the most important part of a wholly compatible sax section which contains such men as Hal McKusick, Warne Marsh and Ted Brown; in addition Bill Evans, an interesting new jazzman, is on piano, Unfortunately nothing very much happens, due, I suspect, to

the rather ham-fisted attempts of Jimmy Giuffre to write arrangements for the group. Giuffre is something of an enigma, at once capable of turning in bright, swinging scores (Four Brothers for Woody Herman remains his best) and dull, folksy music of dubious value. His writing for this session falls somewhere between those two extremes, and while there are moments when Konitz and his fellows seem to hit some sort of inspired level, most of the time the playing is dismal in the light of the people involved. Giuffre has now had a hand in at least five LPs for Norman Granz, and I trust his influence on the Verve catalogue will not be too great. He seems to be a man who needs direction rather than a free hand.

Shelly Manne and his Men
"Swinging Sounds"—Vol. 4
Parthenia/Doxy.
(Contemporary 7 in. EP EPC1231—9s. 9\d. plus 3s. 2\d. P.T.)
There is a nice contrast between the two sides of this EP. Parthenia, written by Shelly Manne, is slow and meditative, with a splendidly muscular piano solo by Russ Freeman. Stu Williamson and Charlie Mariano, however, on trumpert and alto respectively, sound a bit too Williamson and Charlie Mariano, however, on trumpet and alto respectively, sound a bit too prissy. The Sonny Rollins tune, Doxy, is taken in an easy-going way and has more down-to-earth playing by Freeman. Mariano, though, tries to sound like Parker but only gets shrill and discontented. Both tracks, incidentally, were originally issued as part of Contemporary LAC12062, an LP which I reviewed in January 1958.

Wilbur de Paris and his New New Orleans

"Something Old, New, Gay Blue"

Panama Rag: Beale Street Blues: Madelra:
Bouquets/Banjolie: Muskrat Ramble: Colonel
Bogey's March: High Society.
(London 12 in. LP LTZ-K15175—27s. 0d. plus 8s. 94d.

This record is the answer to those cynics who say that jazz is dead and cannot be revived, as well as those who find significance only in "progressives" who have removed the colour, the beat and the essential jazz tone from the music. Play Bouquets—with its superb clarinetharmonica duet-and then follow this up with the smack-on burlesque (a burlesque that never degenerates into slapstick) of Colonel Boger, and my point should be proved. Try the thoughtful Madeira, a gorgeous bit of modern jazz that keeps its roots firmly fixed in the tradition of the music; indeed, play any of the old favourites that abound here, and then ask yourself if there is any real reason why these well-tried, even hackneyed tunes cannot always be made to sound as fresh and inspired as they do here, played by the young-in-heart veterans of the de Paris band. Perhaps the answer is supplied by Wilbur de Paris himself, in the last part of his excellent sleeve-note. He says: "Jazz is Fun, with capital letters". To hear many musicians play, you'd think jazz was a Bore at best, a disease at worst. Thank Heaven for Mr. de Paris and his superb little band, a group that is really creating new jazz within the framework of the old.

O.K.

Tony Pastor
"Plays Artic Shaw"
Frenesi: Back Bay Shuffle/Traffic Jam: Night-

Top Rank 7 in. EP JKP2025—9s. 3d. plus 3s. P.T.)
Top Rank seem determined to revive every big band of note. Hot on the heels of the Charlie Barnet, Woody Herman and Glenn Miller re-creations comes this release by Tony Miller re-creations comes this release by 1 only Pastor, with the tenor saxist digging into his Artic Shaw memory bag. Actually the band is a good one(it ought to be in the light of the personnel) and it is due principally to the spirited enthusiasm of the musicians that the record is such a success. The sleeve note (by

Nat Hentoff) is inadequate and incorrect, listing personnel only and referring to Pastor's vocals "on this record, in high fidelity"; Tony doesn't sing at all here, irrespective of the Walter Levinsky makes a reasonable job of the clarinet solos, although he does not sound much like Shaw. Don Lamond kicks off Frenesi, which features a wobbly tenor played, presumably, by Pastor; Back Bay Shuffle has solos by Al Cohn, Frank Rehack, Nat Pierce and Levinsky, while Traffic Jam—the best of the four titles—has solos from Levinsky, Cohn, Rehack and a lengthy chase between Cohn and the Chicago tenor saxist, Vito Price. The sombre Nightmare has some more dated tenor playing by Pastor, although it may well be Al Cohn amusing himself.

Max Roach-Buddy Rich

Sing Sing Sing: The Casbah: Sleep: Figure Eights/Vesterdays: Big Foot: Limehouse Blues: Toot Toot Toot Tootsie Goodbye. (Mercury 12 in. LP MMC14031—25s. 0d. plus 8s. 4\frac{1}{2}d.

Here's a feast for those with an interest in drumming! In fact I can't think of anyone else likely to gain much pleasure from the LP, for although both drummers' groups are present (Tommy and Stan Turrentine on trumpet and tenor respectively, Julian Priester on trombone, and bassist Bobby Boswell with Roach; Willie Dennis, Phil Woods, pianist John Bunch, and bassist Phil Leshin with Rich) the leaders lay into their kits as if they were the only musicians in the studio. Neither Max nor Buddy seems concerned with assisting the front line soloists. On Figure Eights, I can only assume Woods, Dennis, the Turrentine brothers, etc., packed up and went home, for this is simply a display featuring the two drummers. My copy of the sleeve is not to hand yet, but I found no difficulty in identifying who plays what, for Rich and Roach have fundamentally different styles. In Figure Eights (eight bars apiece, of course) it is Roach who wins hands down on the grounds of invention. Buddy sticks to the things most familiar to him (i.e., the rudiments of drumming), repeating himself time and again towards the end, while Max continues to bring out fresh patterns. On the credit side, it must be said that Rich's technique is formidable and the sound of his drums most impressive. The record is also announced in stereo on CMS18021.

Sonny Rollins And The Contemporary Leaders

Leaders

Fve Told Every Little Star: Rock-A-Bye Your
Baby With A Dixie Melody: How High The Moon:
You/I've Found A New Baby: Alone Together:
In The Chapel In The Moonlight: The Song Is You.
(Vogue 12 in. LP LAC12213—27s. 6d. plus 8s. 114d. P.T.)
Rollins' second LP for the Contemporary

label-his first was on Vogue LAC12118-is a disappointment. Not only are some of the tunes frankly unsuited to the treatments which Rollins tries to give them, but the tenor saxist seems at times to be playing in a remarkably detached and disinterested manner. The best moments occur during solos by one or other of the supporting group (Hamp Hawes, Kessel, Vinnegar, Shelly Manne and Vic Feldman). Rollins can, and has done, better than this, but his most recent records show signs of an artistic decline which should be stopped. This is by no means as bad a record as Sonny's *Tour de force* album on Esquire, but it is not an LP which I would recommend whole-heartedly.

Sonny Stitt

"Sonny Stitt Plays Jimmy Giuffre Arrangements"
Two For Timbucktu: Sonny Boy/Singin' In The

Rain: Gluff. (H.M.V. 7 in. BP 7EG8532—8s. plus 2s. 7 d. P.T.) Sonny Stitt, as I've remarked before, probably the most creative alto saxophonist in jazz today, a restless, rather garrulous

performer. On this EP his particular kind of shrill lyricism is displayed without a set of arrangements scored by Jimmy Giuffre for two trumpets, trombone, tuba and rhythm section. The contrast between the vividness of the soloist and the sombre background is particularly effective in Sonny Boy. On the other tracks the scores seem more passive, serving as a jumping-off point for the soloist rather than complementing his work.

Eddie Thompson Trio

"His Master's Jazz"

Eddification: Three For 3/4: Three Cuban Heels: Blue Whistle: Theme For Nica: Watch For The Light/Eddie Blows The Blues: After The Ball Is Over: Thompson Bell: Contemplation.
(Tempo 12 in. LP TAP24—27s. 6d. plus 8s. 114d. P.T.)

When I first heard a test-pressing of this record I assumed the leader of the trio was Arthur Watts, so prominently is his bass recorded at times. That is my only real criticism of an LP which shows off Eddie in the rôles of both composer (he wrote all ten tunes) and pianist. He is a very accomplished musician with an easy flow of ideas and definitive touch. There are times when I am reminded of Oscar Peterson as I listen to Eddie, at others I find my thoughts turning to Freddie Gambrell's work. All three are wonderful technicians, all play a somewhat superficial kind of jazz which does not dig far below the surface. For lovers of fast-moving swing, however, Eddie's new A.M. LP should fill the bill.

"This Wonderful World of Jazz"

"This Wonderful World of Jazz"
Texas Tornado (V) (Big Bill Broonzy): Papa Dip
(New Orleans Wanderers): Potato Head Blues (Louis
Armstrong and his Hot Seven): Jazz Me Blues (Bix
Beiderbecke and his Gang): Buddy Bolden Stomp
(Sidney Bechet): China Boy (Eddie Condon's AllStars): Tell Me More (V) (Bille Holiday): Air Mail
Special (Benny Goodman Sextet)/Hollywood Jump
(Count Basie Orchestra): I Can't Get Started (Dizzy
Gillespie): To Beat Or Not To Beat (Horace Silver
Quintet): My Funny Valentline (Gerry Mulligan
Quartet): When I Was Young (Dave Brubeck Quartet):
Budo (Miles Davis Quintet): Angel Eyes (J. J. Johnson
Quintet): Jones (Duke Ellington Orchestro.)
(Philips 12 in. LP BBL7356—27s. plus 8s. 9dd. P.T.)
The trouble with anthologies of this kind is

The trouble with anthologies of this kind is that collectors with the tolerance necessary to enjoy all the contents will probably possess the original recordings anyway, while the people at whom the LP is really aimed will probably be too narrow in their sympathies (either "trad" or "modern") to find a place for both Papa Dip and Budo. As it is, the record contains some remarkably fine jazz including one genuine masterpiece in Potato Head Blues, perhaps Louis Armstrong's greatest recording. With the exception of I Can't Get Started all the tracks have been issued here already. Texas Tornado was recorded by Bill Broonzy when he was in Holland in 1956; although not an outstanding specimen of his singing it displays his guitarplaying at its best. Both Johnny Dodds and George Mitchell play well on Papa Dip, while Jazz Me Blues contains one of Bix's most famous and most eruptive solos and Buddy Bolden Stomp some particularly lithe and exciting playing by Sidney Berbet. China Boy was recorded by an Eddie Condon group in 1957; Vic Dickenson performs an inventive solo, but the others (Wild Bill Davison, Bob Wilber, et al.) are less enterprising. Tell Me More dates from 1940, a year when Billie Holiday was still at her acrid best, and it presents the singer accom-panied by Roy Eldridge. Air Mail Special is renowned for Charlie Christian's guitar solo and doughty work by Goodman, Cootie Williams and Georgie Auld. Lester Young swoops deftly and phlegmatically on Count Basie's Hollywood Jump, while I Can't Get Started is one of Dizzy Gillespie's most melodic performances. To Beat Or Not To Beat features a lengthy, down-to-earth piano solo by Horace Silver, as well as contributions from Donald Byrd and Hank Mobley. Art Farmer blows gently but lyrically on My Funny Valentine, the work of one of the best

groups Gerry Mulligan has ever led, while When I Was Young is an excellent example of the Dave Brubeck Quartet, Brubeck even being heard to chuckle towards the end of his piano This version of Budo is the one recorded by Miles Davis in 1955, with John Coltrane sounding enigmatic and Miles himself creating a fragile, almost metallic trumpet solo. Angel Eyes has good solos from J. J. Johnson and tenor-saxist Bobby Jaspar. The LP concludes, just like a Duke Ellington concert, with the Ellington band playing Jones, complete with tip-toeing trumpet solo by Clark Terry and some impulsive tenor work from Paul Gonsalves. C.F.

Ben Webster and Associates In A Mellow Tone/Young Bean: Budd Johnson: Time After Time: De-Dar. (H.M.V. 12 in. LP CLP1336—25s. 9d. plus 8s. 4\frac{1}{2}d. P.T.

Budd Johnson is a tenor player who gets left out of the histories of jazz, for whom nobody votes in the yearly polls, whose name is familiar only to the browser in discographies or the collector who owns the few records on which he appears. Yet Johnson is good enough a musician to take his place alongside Ben Webster and Coleman Hawkins on this LP, and to play solos that are quite worthy of the occasion. If anything, he is a little more modern in his approach than his two companions, his style rather closer to that of the "hard boppers" (although Hawkins gets pretty close to them His best solo is probably that on In A Mellow Tone, robust yet never overbearing, and he contributes much towards making this LP such a source of excitement and satisfaction.

I've singled Johnson out to start off with because his presence raises a bigger query than that of Webster or Hawkins. After all, everybody expects them to play well. They do-for most of the time, at any rate. Webster gushes rather too much, his tone more spittle than sound, in Time After Time, a remarkably indolent performance. The other tracks, though, are much livelier and both he and Hawkins can be heard in solos which are rugged rather than languishing. Hawkins is particularly turbulent in De-Dar and In A Mellow Tone. One of the happiest features of the session is the fact that Roy Eldridge, a much maligned but also a very erratic musician, was obviously at the top of his form. His tightly muted solo in In A Mellow Tone and his noble blues playing on De-Dar must rank among the finest solos he has recorded for quite a long time.

Les Spann left his flute behind. He takes however, both of them most guitar solos. redolent of Django Reinhardt, on In A Mellow Tone and Budd Johnson, and elsewhere is very effective within a rhythm section which contains the exuberant Jimmy Jones, Ray Brown (he takes a long, very melodic bass solo on In A Mellow Tone) and Jo Jones.

C.F.

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ey appear

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IN BRIEF

Mae Barnes. "Mae Barnes Sings". True Blue Lou: Willow Wesp For MelThere Is A Place Called Paris: I Doe's West To Cry Any More. (Top Rank 7 in. EP [KP2016—0a. 3d. plus 8s. P.T.)

Mae Barnes is bardly a jass singer, but she seems to lise making records in a jasz setting. I enjoyed this EP taken from the American Vanguard catalogue) most han her previous one on Top Rank, although both were recorded at the same sessions. Most of the time she benness along in an effervescent style, but I Doe's Want For Cry Any More finds her in more mellow, sober mood, comding rather like Billie Holiday in places. She is accompanied throughout by a fine quartet featuring ome excellent trumpet by Buck Clayton and enimently unitable piano from Ray Bryant (on three tunes) and Ray Imais (on Paris).

Nat "King" Cole. "Every Time I Feel The Spirit".

Entry Time I Feel The Spirit: I Wand To Be Ready:

seat How of Pwayer: Ain't Goma Study War No More:

Found The Answer: Standin' In The Need Of Prayer (oh

Mary, Don't You Weep: Go Down, Moses: Nobody Knows

The Trouble Pue Seen: In The Sweet By And By: I

Cadia't Hear Nobody Pray: Staal Away. (Capitol 12 in.

PLCT6187—28s. 6d. plus 9s. 34d. P.T.)

The current "let's all get-back to-the-spirituals"

simmick is responsible for this LP on which Nat Cole, a

and dianist but a cloying, over-sentimentalised vocalist,

gimmick is responsible for this LP on which Nat Cole, a god planist but a cloying, over-sentimentalised vocalist, adds his unsuited singing to that of the First Church of Deliverance's Choir of Chicago. To say that Nat's voice is out of context is a strong contender for the under-statement of the year. The sleeve claims that Nat sing-rith all the simplicity and dedication that this music deserve", but I wonder why Cole and Gordon Jenkins shared composer credits (and presumably the royalties) for eleven of these twelve traditional hymn tunes. A.M.

Al Hirt. "Swingin' Dixiel". Caravan: Tiger Rag: Ana The Angels Sing: Fidgety Feet: Tailgate Ramble: Hindustan/Floatin' Down To Cotton Town: Mississippi Mad: I Want A Big Butter And Feg Man: St. Louis Blues: New Orleans: When The Saints Go Marching In. (Audio Fidelity 12 in. L. P. Stereo A FSD587T—35.5 5d., plus 11s. 6dd. P.T.; Mono AFLP1877—33s. 2dd. plus jus 11s. 6 dd. P.T.; Mono AFLP1877—33s. 2 dd. plus (9s. 9 dd. P.T.)

When Malcolm Macdonald reviewed the stereo version

When Malcolm Macdonald reviewed the stereo version of this LP last May, he praised the sound but described the playing itself as "largely in a very fast tempo and extraordinarily neat". Now that the mone counterpart has turned up, I find myself able to add very little to his comment. This is pseudo-jazz, the music of nimble instrumentalists who exchange sweet nothings most of the time. The trombonist isn't bad, though, occasionally sounding a bit like Jack Teagarden. Tiger Rag manages to be both ferocious and corny at the same time, while Al little gives us the full Ziggy Elman trumpet routine on And The Angels Sing.

C.F.

Pee Wee Hunt and his Band. "Blues à la Dixie". Limehouse Blues: St. Louis Blues: Blues My Neughty Swelie Gare To Me: Beale Street Blues (V); Farenois Blues: Wabash Blues/The Memphis Blues (V); Swingin' The Blues: I Gotta Right to Swing The Blues: I Get The Blues When It Rains; Goodbye Blues: Wang-Wang Blues. (Capitol 12 in. LP T1144—24s. 3d. plus 7s. 11d. P. Capitol 12 in. LP T1144—24s. 3d. plus 7s. 11d.

P.T.).

Pee Wee Hunt, one-time trombonist with the Casa Loma orchestra, was also the instigator, just over a decade ago, of a revival of interest in pure corn-doc-vacka-doo trumpets, wah-wah trombones, gurgling farinets and tin-pot drumming. Now he appears on an IP which offer little more than a timid exposée of these characteristics. I doubt if serious jazz enthusiasts will give this a first, let alone a second, thought or glance, although it might go well at a teen-age party. O.K.

Ran Kenton. "The Stage Door Swings." Lullaby Of Brading: The Party's Over: Baubles, Bangles And Bads: Ev'rv Time We Say Goodbye: Whatever Loia Wants: Bail HaijHiey There: Younger Than Springtime: In The Street Where You Line: I Love Parss: I've Bens Been I s Love Before: All At Once You Love Her. Capitol 12 in. LP Mono T1166; ★Stereo ST1166—26. 8d. plus 7s. 11d. P.T.)
This music—a set of tunes from Broadway shows—is ready unpretentious, well-played and probably good to fuce tc. Lennie Niehaus wrote all the arrangements; must of them reach a fairly high commercial standard, went I Niehaus's sooring for reeds often lacks enterprise.

sess or teem reach a fairly high commercial standard, men if Nichaus's scoring for reeds often lacks enterprise. As for the solos, Nichaus plays alto sox fluently but aftile aimlessly in Baubles, Bangles And Beads and Hey Then, Bill Perkins takes suitably astringent tenor solos Ball Heis and All Al Onc You Lov Her, while Jack Seldon sounds amazingly like Miles Davis on four or tracks.

Bive Lawrence, "Swing Softly With Me". There'll Be bine Changes Made: The One I Love Belongs To Somebody Eu: You're Nobody 'Till Somebody Loves You: I Hadn't syone Till You: I'm Old Fashionas! Let There Be Love! I have: The Lamp Is Low: Speak Low: You're Implied to Monderful: Somebody Else Is Taking My Flass: All Or Nothing As All. (H.M.V. 12 in. LP LP1326—252. 94. plus 8a. 44d. P.T.)
Strve Lawrence is the husband of Eydie Gormé, in fact by appeared together on a mediocre album which Coral thanks one time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago. Backed by Don Costa's orchestra which come time ago.

surroundings. There is a Sinatra influence in places, which is not surprising in the light of Frank's stature, but most of the time Steve is refreshingly individual. Lawrence deserves a bigger following in this country on the strength of this recommended LA.M.

Peggy Lee And George Shearing. "Beauty And The Beat". Do I Love You: I Lost My Sugar In Salt Lake City: If Dreams Come Trus: All Too Soon: Mamile In Miami: Isn't It Romantic Bine Prelude: You Came A Long Way From St. Louis: Always True To You In My Fashion: There'll Be Another Spring: Get Out Of Town: Satin Dell. Capitol 12 in. LP/**Stereo ST1219, Mono T1219—24. 3d. plus 7s. 11d. P.T.

Every once in a while a record is released which reviewers use as a future yardstick against which to measure artistry or talent. This is one such record, featuring the perfect voice of Peggy Lee, supported by the unobtrusive but swinging Shearing group on stage at last year's Disc Jockey Convention in Miami. It would be a waste of space If I tried to convey an impression of Peggy's singing in print or, for that matter, the backdrop waste of space it tree to convey an impression of Peggy's singing in print or, for that matter, the backdrop provided by the ruintet. Miss Lee does not appear on Missasi, Romantic or Doll, which are vehicles for the group, but her work on the remaining nine songs makes this an indispensable collection of contemporary popular music.

A.M.

Gloria Lynne. "Meet Gloria Lynne". April In Paris: Stormy Monday Blues/All Day Long: I Can't Give You Anything But Love, Baby. (Top Rank 7 in. EP JKP2024—9s. ftd. plus 3s. P.T.)

98. 0d. plus 3s. P.T.)

Twenty-eight-year-old Gloria Lynne is one of those mediocre singers who would have stood little chance of recording before the war. It is some reflection on the industry today that such a vocalist can warrant a supporting group containing Harry Edison, Eddle Costa, George Duvivier, Sam Taylor and a handful of other vocasional and the contestion of the contestion o

Mel Tormé. "Songs For Any Taste". If's All Right With Me: Manhattan: Taking A Chance On Love: Home By The Sax: I Get Plenty Of Nuttin'|If's De Lovely: Tenderly: I Wish I Were In Love Again: Autumn Lesses: Nobody's Heart. (Parlophone 12 in. LP PMC1114—25s. 9d. plus 8s. 44d. P.T.)
All but I Got Plenty Of Nuttin'—which comes from one of the very few "Porgy And Bess" albums which has not appeared in Britain—were recorded at Gene Norman's Crescendo Club in Hollywood the same night as the titles on PMC1096. The conditions are the same with the

Crescendo Club in Hollywood the same night as the titles on PMC1096. The conditions are the same with the collective support comprising Don Fagerquist, Marty Paich (piano and piano-accordion), Larry Bunker (vibed), Max Bennett and Mel Lewis. Tormé himself plays piano on several tracks. For my money Mel is still one of the greatest jazz singers of the past two decades and all of his recent records merely reinforce that belief. As this is a live night-club performance, certain pieces of "business" have been left in, including passing imitations of Billy Daniels and Elvis Presley on It's All Right and a take-off of Maurice Chevalier on Assism Lewes. There seems to be no end to Mel's talents as he swings through I Wish I Were In Low Assis, phrases between the beats during Were In Love Again, phrases between the beat during Il's All Right and turns in a memorable version of that neglected Rodgers and Hart song, Nobody's Heast, This may not be Tormé's very greatest LP, but it is one I would not want to be without. Mel Torme. "Isn't It Romantie?" 1881 It Romans I Know Why/You Leave Me Breathless: Stay As Si As You Are. (Parlophone 7 in. EP GEP8773—8s.)

28. 74d. P.T.)
Mel enuciates all his words clearly, pitches perfectly,
and turns in professional performances of four fine tunes,
backed up by a string-laden studio group. Instrumentally
there is little here for the jazz enthusiast, but Tormé's
competence as a ballad singer deserves to be heard.
Recorded originally for the Bethlehem label in Hollywood, all four tracks were once available in Britain on a
now-deleted London LP.

Ian Menzies and his Clyde Valley Stompers. "Have Tartan—Will Trad". Bill Bailey, Won'i Yon Please Come Home? (V): Savoy Blues: The Soldier's Dream: Mack The Knife (V): Just A Closer Walk With Thee: The World Is Wasting For The SunriselTris Moutardi: A Hot Time In The Old Town Tonight (V): Yellow Dog Blues: Irish Blach Bottom: Ice Cream: Royal Garden Blues:

Blues.
(Pye-Nixa 12 in. LP NJL23—25s. 9d. plus 8s. 44d. P.T.).
The sleeve relates the story of how, within 24 hours of making this record, this band was nearly exterminated in a road-smash. While this arouses in us the utmost sympathy as well as happiness at their survival, we are still not told the personnel—beyond the fact that "Forrie" is the clarinettist, and "Flonna" the girl vocalist. We've already had several records like this on Pye-Nixa. Like most bands of their kind, this group is obsessed with playing at tear-up tempos, a practice—bleb spins a number such as The World Is Wasting. vocaiss. We ve already has several to their kind, this group is obsessed with playing at tear-up tempos, a practice which ruins a number such as The World Is Waiting. The repertoire, in fact, is obviously designed to pull in the kids who know these numbers and can't bear to let

Artie Shaw. "Swings Show Tunes." I Didn't Know What Time It Was (V): Zigesner: Bill (V): I Can't Afford To Dream (V): Can't Help Lovin' Dai Man (V): Supper I ime (V)|I's All Yours (V): Yesterdays: Do I Love You (V): They Didn't Believe Me: This Is It (V): All In Fun (V). (Camden 12 in. LP CDN137—15s. 10d. plus 5s. 2d. P.T.).

plus 6s. 2d. P.T.).
These recordings, all made between 1938 and 1945, demonstrate one of Artie Shaw's most popular formulae. That was to take a show tune and perform it in a bland, not too complicated, gently swingir g way. Hearing twelve tracks like this one after another, gets a bit boring, especially as Helen Forrest (who sings most of thd vocal choruses) now has little more than period charm The Shaw band's musicianship is shown on one or two tracks (Yesterdays and Zigeuser, for i stance), but it could do much more ambitious things than are climpsed here.

C.F.

Dinah Washington. "Queen Dinah." What A Diffrence
A Day Made: Come On Home/Somewhere Along The
Line: Honky Tonky. (Mercury 7 in. EP ZEP10030—
98. 3d. plus 28. 04d. P.T.)
Dinah Washington is beld in high esteem by many of
the newer vocalists, but the reason for their adulation
eludes me. Her voice has a coarseness which grates on
the ears and she fights shy of procenting the tunes as
written By her own standards this is an average release,
but the Washington style is not one I want to hear very
often.

DELETIONS By F. F. CLOUGH & G. J. CUMING

One of Philips' periodical deletions lists has just come to hand. This takes effect on April 30th, 1960, and readers therefore have the chance to secure anything they desire. As the classical section of the list is not long, we are printing it in numerical order rather than classifying it; there is a large quantity of "popular" material also, in all sizes and speeds.

There are some recordings of special interest which are now to be withdrawn; perhaps the most important in the vocal sphere is the complete recording of Rossini's Moss, which is probably an unlikely candidate for reissue on a cheaper label, a fate which may well be in store for the more usual repertory and even for the two Schweitzer discs (ABL3134, 3196). Hindemith's Concerto (Der Schwanendreher) and Walton's Concerto on ABL3045 (by W. Primrose with Chamber Orchestra under Pritchard and the R.P.O. under Sargent respectively) are the most serious losses in the contemporary field. It will be remarked that the first volume only of E. Power Biggs' Mozart
Organ Tour is being deleted, so that the solo organ pieces in Vol. II will remain current and at least some Mozart will remain in this medium, though the absence of the finest work,

K608, from current catalogues should surely be remedied before long. There are a few pleasant 45's to go which might be worth preserving: the Arnold Overtures (NBE11038) and the Suppe on NBE11039, for example. Casals' ABE10004 is, of course, a historical document, as are his Beethoven Sonatas, and, perhaps, Beecham's Eroica. For the rest, we will let the list speak for itself.

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Grumiaux, Haskil

ABR4041
JANACEK: Diary of a Young Man who disappeared.
Hälliger, Canne Mayer, Netherlands Cha. Cho.—de Nobel
ABR4048

ABR4048 FRANCK: Symphony, D minor Philadelphia—Ormandy SBL5203 DELIBES: Sylvia & Coppelia Suites.

GOUNOD: Faust Ballet Music. Paris Opéra—Fournet

"Twilight Concert" (Rossini, Mendelssohn, Liszt, Tchaikovsky, etc.).

Lipton, Pennario, Col. Sym.—Rodzinski SBL5205

SBL5205
TCHAIKOVSKY: Symphony No. 5.
N.Y. Phil.—Mitropoulos BEETHOVEN: Sym. No. 6, "Pastoral". N.Y. Phil.—Szell SBL5208 BRAHMS: Piano Concerto 2. Uninsky, Hague-Otterloo

BBL5210
DOHNANYI: Varns. on Nursery Song.
RACHMANINOV: Rhapsody on Theme of Paganini.
A. Simon, Hague—Otterloe

8BL5212 TCHAIKOVSKY: Swan Lake, excerpts.

Kostelanetz Orch.

SBL5219
PAGANINI: Violin Concerto No. 1.
Francescatti, Ormandy

SAINT-SAENS: Vln. Concerto No. 3.
Francescatti, Mitropoulos

SBL5223
PUCCINI: Madam Butterfly—without words. Kostelanets Orch.

SBL5225 RACHMANINOV: "Romantic Music"

Hambro, Kostelanets SBL5228 LISZT: Sonata, B mi.; Rhapsodie espagnole; Sonetto 104 del Petrarca; 3 Paganini Studies *Uninsky*

BEETHOVEN: Sym. No. 3, "Eroica". RPO-Beecham

EP RECORDS

BRAHMS: Hungarian Dances 1, 3, 10, 17.

N.Y. Phil.—Walter

Arr. CASALS: Sant Marti del Canigo; Cant del ocells. FALLA: Nana. Casals, Orch. & Islomin, respectively NBE11801

NBE11961
ROSSINI: Barbiere—Overture.
R. STRAUSS: Rosenkavalier Waltzes.
Kostelanetz Orch.

NRE11018 NBE11018 Excerpts from "Cav." & "Pag.". Brownenstijn, Vroons, etc.

SMETANA: Bartered Bride, Overture FLOTOW: Martha Overture

NBE11021
AUBER: Bronze Horse, Masaniello Overtures. Lamoureux-Fournet

ST. SAENS: Samson & D.-Bacchanale THOMAS: Raymond, Overture Fournet NBE11025 SCHUBERT: Ständchen, Op. 135; La Pastorella
J. STRAUSS: Sphärenklänge.

NBE11027

NBE11027

NBE11927 DELIBES: Sylvia & Coppélia, excerpts. BIZET: L'Arlésienne, excerpts. Lam Lamoureux-Fournet NHE11037 GOUNOD: Faust—Ballet excerpts. Met. Op.-Cleva

NBEI1638
ARNOLD: Tam O'Shanter & Beckus the Dandipratt,
Overtures. RPO—Hollingsworth, Arnold SUPPE: Jolly Robbers & Light Cavalry Overtures.

THOMAS: Mignon, Overture NICOLAI: Merry Wives, Overture NBE11053 PUCCINI: La Robbert Concertgeboum

PUCCINI: La Bohème, excerpts. Kirsten, Tucker, Met. RBEI1054
GRAINGER: Country Gardens; Mock Morris; Shepherd's
Hey; Irish Tunes from Co. Derry; Molly on the Shore.
Rochester Pops—Gould

NBE11859 LECUONA: Andalucia; La Comparsa; Malaguena; Robin Hood Dell—Gould

Jungle Drums.

Robin Hood Dell—Gould

NBE11960

J. STRAUSS: Queen's Lace Handkerchief, Ov.; Three
Polkas.

Philadelphia—Ormandy Philadelphia-Ormandy Works of Strauss, Schubert, Brahms, Schumann.

Vienna Boys' Cho. DELIBES: Sylvia Ballet Suite. Lamouroux—Fournet NBE11091 OFFENBACH: Galté Parisienne, Selection II Ormandy

SUPRAPHON

Supraphon (London) Ltd. have announced a list of records which are to be withdrawn from the catalogue, apparently with immediate effect. They will, however, be able to supply copies as long as stocks last, and it is understood that dealers will be able to supply copies of these items at the reduced price of 24s. tax paid. Many of these records are relatively recent issues, and practically all are of music which is not otherwise recorded and hardly likely to be. Collectors who have not added interesting items to their collections may therefore wish to take this last opportunity. The following is a summary of the items included; fuller details can be found in the Classical LP Catalogue.

(Fibich/Smetana) (Piben/Smetana)
(Dvorak)
(Fibich)
(Kovarovic)
(Fibich-Sarka)
(Janacek/Slavicky)
(Palli/Sved recitals) LPV70 LPV81 LPV146 LPV154/6 LPV201 LPV207 LPV210 LPV243 LPV244 LPV249 LPV268 LPV321 LPV331 LPV331 LPV357 LPV375 LPV375 LPV375 (Pain/Sved recitals)
(Debussy/Ravel)
(Operatic recital)
(Oistrakh-Mozart/Beethoven) (Olstrakh-Mozart/Beethove (Beethoven 7th) (Kozeluh/Fils) (Rejcha) (Rosetti/Stamitz) Richter/Benda/Prokofiev) (Kramar/Benda) (Foerster/Trojan) (Hanus/Jerwina) (Hanus/Jeremias) (Benda/Mica/Stamic/Myslivecek)

TECHNICAL REPORTS

Heathkit Valve Millivoltmeter. Price: £13 18s. 6d. Daystrom Ltd., Gloucester. Although the British Daystrom Company has

only been in existence for less than two years they have introduced a number of pieces of useful testgear, amplifiers and loudspeakers on the British market in kit form. Many years ago the Heath Company was founded at Benton, Ohio, and during visits to American factories I often saw Heathkit measuring apparatus in use in the laboratories and on the production lines. From the obvious success of the American company and the excellence of their products it was clear that at some stage they would enter the European market. Led by A. E. B. Perrigo and his Chief Engineer, G. Tillett, the company was started at Gloucester and from small beginnings they have built up a team of designers, draughtsmen, and packers.

Originally, they only anglicised known American designs, but now they have embarked on the more difficult task of introducing new designs themselves to supply the whole of the European market. As I am preparing a series of articles on the problems of measuring electronic equipment such as amplifiers, tuners, etc., and as undoubtedly some readers might wish to undertake their own measurements, a review of some of the cheaper forms of measurement apparatus would be of interest. From the experience of various American

Heathkits that I have brought back from the U.S.A. I know the care taken in the design and the high quality of the components supplied Further, the assembly manuals accompanying each instrument are so lucid and free from errors, that even the most amateur of amateur

could not fail to produce a first-class instrument.

The Heathkit Valve Millivoltmeter is a meter capable of reading from 0.01 to 300 vol scale deflection in ten switched steps, and i therefore suitable for all measurements of audio apparatus from low sensitivity pickups, micro phones, etc., to high A.C. voltages. As the input impedance of the meter is one megohm its loading on the circuit being measured it very small and considerably less than any form of direct reading A.C. voltmeter. The meter is scaled not only in A.C. voltage scales of 0.3 and 0-10 with switched multipliers but also in decibels covering a range from -52 to +52 dBm. The term dBm is used to signify that the reference level is 1 mW across a non-inductive resistor of 600 ohms.

Technical Description

The Valve Millivoltmeter is housed in a neat metal case finished in two tones of grey, measuring 7\(\frac{1}{2} \) in. high by 4\(\frac{1}{2} \) in. wide by 4\(\frac{1}{2} \) in. deep and only weighs 3\(\frac{1}{2} \) lb. The square meter covers half of the area of the front panel and has a transparent dustproof front cover. Below the meter is the selector switch with 10 voltage and 10 decibel positions and two mains on/of positions. Two captive head terminals give positions. connections to the internal amplifier circuit A neat carrying handle is mounted on the top of the instrument and the power supply lead comes through a grommeted hole at the rear of the cabinet.

The circuit is built up in two parts. For th full scale ranges from 0.01 to 3 volts the input signal is isolated from the first valve, a 6C4 by a coupling capacitor. The valve operates a a cathode follower, thus presenting a high inpu impedance. The output is fed to a switch tapped potentiometer giving voltages of 0.01, 0.03, 0.1, 0.3, 1 and 3 volts A.C. Higher voltage input signals from 10 to 300 volts A.C. are also isolated from superimposed D.C voltages by a large capacitor. The signal then fed to a 12AT7 valve acting as a cascod stage which provides high amplification with little valve noise. This valve is directly coupled to one half of a further 12AT7 which is connected as a cathode follower. This form connection places little load on the cascoo stage and causes no attenuation at very lo frequencies. The cathode output is R.C. coupled to the second half of the 12AT7 which acts as a normal RC amplifier. The outp from this stage is rectified by means of for germanium diodes operating as a full-way



Ipril, 1960

ound in the

Britain's Best Hi-Fi Equipment...

LEAK Amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and Overseas broadcasting and TV systems, who use them for transmitting and/or monitoring the broadcasts to which you listen. Also, many of the gramophone records to which you listen are cut via LEAK Amplifiers.

The "Point-One Stereo" pre-amplifier is designed so that it can be used with any Leak monaural power amplifier or a combination of any two Leak monaural power amplifiers additionally to its more normal use with the "Stereo 20" or "Stereo 50".

Extract from Test Report by J. C. G. Gilbert reprinted from the Music Tradet Review, also reprinted in our advertisement in the October issue of this magazine. The full two-page Test Report and an illustrated brothere on the amplifiers will be out you on request.

"The 'Point-One Stereo' pre-amplifier is probably the most comprehensive unit in existence covering every requirement for stereo tape, disc and radio plus monaural amplification for any form of input signal . . . It is difficult to think of any additional requirement that one would ever wish. The equipment performs with the highest performance always associated with the tradition of Leak equipment. It is a fine example of design and construction, and the pre-amplifier can be used with any other Leak main amplifiers. How the pre-amplifier can be sold for as little as £21 can be answered only by Harold Leak . . . **

"Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input whether it be from pickup, tape, radio or microphone."

* The prices are made possible by our world-wide sales.



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"THE GLOUCESTER" HI-FI STEREO CABINET

It will house Tape Deck and/or Record Player-as well as F.M. Tuner and Stereo Amplifier, and storage space is provided for records, tapes and power amplifiers. Furthermore, to meet the needs of those with whom room-space is an overriding consideration, provision is made in the cabinet ends for matched Hi-Fi Stereo Speaker

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HI-FI F.M. TUNER

This model is available as two units which, for your convenience, are sold separately. They comprise a Tuner Unit. Model FMT-4U (£3 2 0 including Purchase Tax) and an Amplifier Unit,

making a total cost for the equipment of £13 12 6 The complete R.F. Unit is dispatched, wired, pre-

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Model USP-1 An input of 2-20 mV will produce an output adjustable from 20 mV to 2 Volts. This enables low-input p.u.'s, etc., to load fully subsequent amplifiers of medium sensitivity. Negligible distortion.

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Model AV-3U Measures from I mV to 300 V, at high impedance. 1% precision resistors, 200 uA 4/4" meter calibrated in volts and dB's. Ideal for measuring small AC voltages. ± I bB, 10 c/s to 400 kc/s. £13 18 6

AUDIO WATTMETER Model AW-1U Wichin its dissipation rating (25 watts continuous, 50 W. intermittent) this instrument is ideal for all audio power measurements. calibrated in Watts and dBs.

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POST SCRIPT! STEREO CONTROL UNIT, Model USC-I

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RP-III



AW-1U



UXR-1

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rectifier circuit. The 200 microampere meter novement is connected to the D.C. output from the bridge. A variable small D.C. voltage s also taken from the bridge and applied to the cathode circuit of the cascode stage. This small negative feedback circuit is used to calibrate the valve millivoltmeter and stabilise the mplifier.

Power to operate the amplifier circuit is rovided by a small mains transformer and a alf wave selenium rectifier. Smoothing of the rectified power is made by resistor and large capacity electrolytic capacitors. To reduce hum voltages entering the amplifier through the valve filament circuits, the filament circuit s earthed at the electrical centre of the econdary winding.

ssembly

I asked my son, aged 13, to read through the nanual and then undertake the assembly. His only previous experience in the radio field was limited to wiring a crystal set and a onevalve amplifier. He can solder neatly but even without this experience the detailed information in the manual on soldering is more than adequate. He carefully followed the manual and completed the whole assembly in two evenings taking 7 hours and 30 minutes from start to finish. Calibration is limited to one start to finish. Calibration is limited to one adjustment of the feedback control and the meter is ready to use. The assembly manual gives every possible detail of assembly, calibration and use of the instrument and no errors were found.

The following list tabulates the manufac-turers' claims which are compared with the

measured results:

0

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l. Frequency response \pm 1db 10 c/s to 400 Kc/s, 0.01 volt through 100 V range, \pm 2db 10 c/s to 40 Kc/s, 300 V range.

The meter was compared with an Airmec Millivoltmeter which is linear up to 10 Mc/s and a Weston dynamometer instrument at very low frequencies. Input signals were taken from a Marconi Instruments R.C. Oscillator and a Standard Signal Generator. The Heath-lit instrument falls within maker's claims, and gives a useful although not accurate reading on the I volt and lower ranges beyond 1 Mc/s.

2. Sensitivity: lowest range 10 millivolts full

After the meter was calibrated this figure as correct. It should be noted that due to the igh sensitivity of the instrument the unscreened leads provided will pick up stray potentials and produce a reading with no connections to the input terminals. However, when the meter is connected to a low impedance signal source the meter readings are correct.

3. Accuracy: within 5 per cent of full scale. This statement is a little ambiguous and one sumes that it refers to the completed instrument and not to the meter movement only. The latter was checked and found to require 97 microamperes for full scale deflection. nearity throughout the range is within 2.5%. The complete instrument can be made better han the 5% quoted and this depends on the accuracy of the calibrating instrument.

Obviously on any one range it can have zero nor at full scale deflection by suitable adjustment of the feedback control. Following the alibration instructions in the manual, the for did not exceed 4.2% on any range.

4. Multipliers: 1% precision type.

The whole accuracy of any multirange strument depends on the accuracy of the senuator resistors. Those supplied with the of parts are 1% cracked film resistors. efore the kit was assembled each of the enuator resistors was checked on a Cambridge struments Wheatstone bridge and with one reption all the resistors were within 1% of

their rated value. The exception was a 1.1 M Ω resistor which measured 1.13 MΩ.

From these convincing measurements made with very expensive laboratory apparatus costing many times the cost of the Heathkit instrument, it will be seen that it will meet a very wide range of measurements with good accuracy. For measurements of the performance of amplifiers, pickups and microphones it compares very favourably with laboratory types of millivoltmeters and can be confidently recommended.

My sole minor criticism of the instrument is the use of a transparent plastic faced meter. Unless one takes reasonable care during the final stages of assembly there is a danger of scratching the dial whilst it is resting on its face. No form of plastic has as hard a surface as glass, and I personally prefer the latter. In order to keep the cost of these kit sets to a minimum the Daystrom policy is to distribute them direct to the customer. There are a few retailers who stock these products, and several of these are prepared to assemble them at a small additional cost.

JOHN GILBERT.

Mozart Stereo Amplifier, Series HFS20. Price: HFS20, £35; HFS20M, £36 15s. Pye High Fidelity Division, 65 Fairview Road, London, S.W.16.

65 Fairview Road, London, S.W.16.

Maker's Specification:
Ontput (seak channel): 10 watts at 1,000 c/s., at 4, 8 or
15 ohms, and 300 mv. for tape recorder.
Distortion: 0.3% for 9 watts at 1,000 c/s.
Power supply: 200-250 v., A.C., 110 v.a. (100 volt
models available).
Inputs: P.U. from 7 mv. Radio and Tape, 100 mv.
Hum and noise: -58 dB at maximum sensitivity.
Controls: Volume, Bass (+10 bB to -15 dB at 50 c/s),
Treble (+10 dB to -15 dB at 10,000 c/s), Balance
(6 dB variation per channel), Selector switch (Tape,
Radio, 78 [all 78 r.p.m. records), LPO [pre 1955
microgroove recordings]. LPN [recordings to
R.I.A.A.]).
Pickup matching: By "Dialomatic" compensation.
Crosstalk: Better than 40 dB.
Dimensions: 101 in. wide by 12 in. deep by 4 in. high.
Weight: 14 lb.
In The Gramophone for March 1958 the
original Pye Mozart mono amplifier was

original Pye Mozart mono amplifier was favourably reviewed by P.W. With but a few modifications to improve the hum level, it continues to be the most compact 10 watt model on the market. Most of the modifications have involved the removal of certain components and wiring from the printed circuit board and so it is perhaps not too surprising to find that the latest in the Mozart series has reverted to a wired chassis. It was perhaps a pity that such a revolutionary design should have some of its impact negatived by the sudden arrival of stereo discs (from the same parent company!). A rapid conversion for stereo was arranged using two complete mono Mozarts operated from ganged controls on a single panel, but this was a bad arrangement economically and the work of developing a complete stereo version based on the original design, but avoiding some of its disadvantages, was obviously urgent. This has resulted in the HFS20, first seen at last year's radio exhibition. A great deal of thought has gone into this amplifier and the originality that highlighted the first model has been carried on. There are two models available and they only differ in the arrangements for housing. report was made from the HFS20M, which is a



bookcase model enclosed in a perforated metal cage. By removing six screws this cage can be slid off and the amplifier then divides into two parts; the main amplifier, which can be mounted out of the way in the bottom of a cabinet and the small pre-amplifier to be dropped through a cut out in a panel. The two are connected by a pair of 3 ft. leads (extendable to 6 ft.) plugged into the main chassis and folded neatly into a lip on the latter when the assembly is combined. All the input connections and pre-set controls are at the rear of the pre-amplifier and are still accessible from the bottom when the two units are combined. Speaker, mains and motor connections are on the main chassis.

A brief summary of the circuit of each channel is as follows. The pre-amplifier uses an ECC83 double triode valve with feedback over triode one for gramophone equalisation and to set the sensitivity of tape and radio inputs. The pickup is connected via a pair of variable resistors, one in series and one following it in parallel. Their knobs (at the rear of the preamplifier) are scaled A to K and 0 to 10 respectively and a chart in the excellent instruction manual lists nearly seventy well known stereo and mono pickups, together with their correct settings, e.g. Decca FFSS 4K. The second triode is used in a feedback tone control circuit and is followed by the balance and volume controls. A tape record outlet precedes the volume control (which therefore does not affect recording, although the tone controls do). It is interesting to note that the pre-amplifier valve heaters are fed with D.C. from a rectifier supply on the main chassis (which also supplies bias for the output stage) and therefore, with the exception of the leads to the on/off button switch, no A.C. appears in the pre-amplifier at all-a great aid in the reduction of hum to inaudibility. The main amplifier uses another double triode valve feeding a single EL34 output stage. The circuit is unusual in that part of the secondary winding of the output transformer (a larger type than in the original Mozart) is included in the cathode circuit of the output valve to give a form of 'ultra-linear" operation and a small additional winding is likewise included in the cathode circuit of the penultimate stage. A single mains transformer with a contact cooled, bridge connected, metal rectifier provides the power supply. The layout and wiring is excellent, everything is accessible, and though this is a miniaturised equipment, no cramping has been necessary on either chassis. All components are of good quality and are tropicalised. Tests on complete equipment produced the following figures:

Frequency response: radio input, controls at level ±1 dB 20-20,000 c/s at the 1 watt level.

Power frequency response 30 50 80 to 4h 5 8 10 8 K 10 K 15 K 20 K 5 2.4 2 20 1.35 6 K Frequency c/s Power in watts Frequency c/s Power in watts

Square wave response was good and without overshoot, although rise time was visibly limited. Stability was also good with all probable loads. These results apply to both channels.

Sensitivity on all inputs was as specified. The balance error between channels was 1.4 dB, i.e. correct balance was achieved by setting the balance control at Left 2. No serious departure from balance was found at any setting of the controls. Hum and noise at maximum sensitivity was -63 dB and cross-talk at 1,000 c/s was 38 dB. The range of the bass control was +10 dB to -14 dB at 50 c/s and of the treble +8 dB to -12 dB at 10,000 c/s. The R.I.A.A. equalisation was found to be within I dB of the published figures.

These results are undoubtedly good as earlier listening tests had indicated they would be. In view of the standards of construction of this

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amplifier and the development work involved, its cost is remarkably low. However, there has been some sacrifice of facilities in order to achieve this. The filter provided in the original has been omitted and its place on the panel taken by the balance control. I rather regret this; a treble control, however well designed, is not the answer to the objectionable "super gloss" that is present on some recordings. There is no function switch allowing one to disable one channel or change from stereo to mono: both radio and tape inputs are paralleled internally across the independent sockets provided for each channel, so both speakers are always working and I find this fatiguing with some types of programme material. These details apart (and it must be admitted that personal decisions form the basis of them all), there can be no doubt that this latest product of the Pye team is an excellent one: easy to install, easy on the eye, easy to listen to and not too severe G.E.H. on the pocket.

Connoisseur 2-Speed Transcription Motor. Price £16 13s. Id. incl. P.T. A. R. Sugden & Co. Ltd., Brighouse, Yorkshire.

Maker's Specification:

Input voltage: 210/250V A.C., 50 cycles or as specified to order, 210/250V A.C., 60 cycles, or 100/120V, 50 cycles or 60 cycles.

Speads: 45 r.p.m. and 335 r.p.m.

Kumble: -50 dB when measured at R.I.A.A. characteristics and when referred to 7 cm/sec at 1,000 cycles.

cycles. Hum level: Less than 80 dB.

Many people, especially those who have only recently started purchasing records, have no need for the 78 r.p.m. speed, and this two-speed motor with simplified design and economy in price should have a ready sale. When testing a gramophone motor one looks for three things: variation in turntable speed (wow), rumble and hum induced into the pickup if it is of the magnetic type. I am one of those people who is almost driven mad by even minute speed variations and I am glad to say that I could detect no change of pitch even on long sustained notes. Mounted on a # in. thick motor board, rumble was negligible and hum induced into a magnetic pickup was so slight that it could be ignored altogether. A large degree of care has been taken in the design and construction of this motor and it can be chosen for use with the finest amplifiers and loudspeakers on the market. Now for the technical description.

The driving unit for the turntable is a synchronous hysteresis motor and this is coupled to the turntable by way of a servo action idler wheel between the motor spindle and the outside of the turntable rim. A knob, mounted above the unit plate, pulls up to change to the lower speed and rotates in an anticlockwise direction to disengage the idler wheel from the turntable, the speed change itself being effected by a double stepped cone pulley ground integrally on the motor shaft. The motor and idler wheel assembly are resiliently mounted to minimise vibration and noise and the motor plate is a heavy zinc alloy diecasting & in. thick. A small press switch mounted on the turntable platform applies power to the motor and also operates a small neon indicator lamp. The 12 in, turntable is



made of aluminium, lathe turned and fitted with a phosphor bronze bush which slips over the tapered turntable spindle. Both the motor and turntable have nylon graphite bearings, the bottom bearing in each case being of the pin-point type, self adjusting, while the top is a split sleeve adjustable bearing. As nylon hygroscopic, these nylon bearings will be slightly affected by humidity, hence the need for making them adjustable. This, as the instruction book explains, is a very simple matter and should enable the user to ensure that the motor is running at maximum efficiency even after many years of use. Special oil is supplied and the makers recommend that a small quantity should be applied twice per year.

The small size of cut-out required to mount the motor is an advantage as the motor board is not unduly weakened and consequently rumble problems are reduced. The makers recommend a minimum thickness of # in., and this was used for test purposes. Driving the turntable on the outside rim means that the motor is as remote as possible from the pickup and no difficulty was experienced due to induced hum. As stated previously, rumble content was very low indeed and wow undetectable by the ear. When operating the motor, it is possible to switch off and leave the idler wheel in contact with the turntable, thereby causing a "flat" on the idler wheel. One must make sure, therefore, that the turntable has come to rest before switching off the power. I find that the correct sequence becomes a habit (the neon warning light helps here) and would anticipate no P.G.T. difficulty in this respect.

Waltrak Pocket Audio Oscillator. Price: £6 10s. Wellington Acoustic Laboratories Ltd., Farnham, Surrey.

There are many people in the audio field who must have wished for a tiny audio oscillator which could be slipped into the pocket, not requiring any mains supply, and having a sufficiently wide range to cover the various signal levels in testing an audio system. There quite a choice of audio generators with elaborate controls, attenuators, etc., covering a wide frequency range, but to the best of my knowledge the Waltrak is the first transistorised miniature oscillator on the market.

Basically the Waltrak consists of a transistor oscillator using a stabilised transformer feedback circuit nominally operating at 1,000 c/s. The output from the oscillator is fed to a stepped attenuator which gives outputs in the ratio of 1: 0,1: 0,01. The actual voltage output is dependent on the external load, and on open circuit the maximum voltage is 2.5 V. Supplied with the Waltrak are two graphs showing the output voltage plotted against output load. With an output load of 50,000 ohms the measured outputs are 1.0, 0.1 and 0.01 V.

The Waltrak supplied for this review was measured to generate a sine wave output of 1080 c/s and a harmonic distortion of 1.5% at 1 V level. The whole unit is housed with the Ever-Ready 9 V type PP7 battery in a neat rectangular metal container measuring 61 in. by 27 in. by 2 in. At one end is a removable cover giving access to the battery, which should have a life of many hundreds of hours as the current demand is only 0.65 mA. In fact it is limited to the shelf life of the battery. A neat chromium-plated name-plate acts as a spring to retain the end cover and also carries the on-off slide switch. The other end cover carries four output sockets marked I V, 0.1 V, 0.01 V and earth. The unit is supplied with two leads that plug into the sockets and one is terminated with a crocodile clip and the other with a neat insulated probe. A spare crocodile clip is supplied so that the live probe can be clipped on to any part of a circuit.



Internally the components are neath assembled on an insulated board with a Radiometal cored transformer. The various outputs are fed to the sockets through 400 V working capacitors and the user must take care that the probe is not applied to any part of the circuit having a higher potential than 400 V. In all modern amplifier designs it is most unlikely that potentials higher than 350 V will be found.

This instrument can be of great use to the amateur and service engineer in tracing fault in amplifier systems. The maximum output of 2 V is adequate to apply to the grid of a output valve and produce a loud signal from the loudspeaker. As one applies the probe progressively nearer to the input of the amplifier the probe is connected to the lower output settings. By introducing a variable resistor across the output of 100,000 ohms maximum and by referring to the appropriate graphs one and by reterring to the appropriate grants can use the Waltrak to measure the ovenli amplification at a fixed frequency. This will require the use of an A.C. voltmeter which is applied across the loudspeaker terminals. The Waltrak can also be used for the balancing of two stereo channels by applying the probe to any input on the pre-amplifier, switching the circuit function switch to mono, and listening to the output from the two loudspeakers. When the signal appears to be central between the two loudspeakers the balance control is at its correct setting.

In addition to the graphs supplied with the Waltrak there are instructional sheets that show typical tests that can be made on a conventional amplifier circuit. To the person who is interested in the tracing of faults in audio amplifiers the Waltrak offers the advantages of portability, negligible running cost, excellent waveform and low harmonic distortion. To the radio service engineer its small size and weight (1 lb. 31 oz.), low cost and versatility make it a piece of ten gear he can hardly afford to be without. J.G.

Romagna Tape Editing Block. Price 7s. 6d K. H. Williman & Co., 11 Blackford

House, Sutton, Surrey. A Tape Editing Block is a device for holding tape firmly whilst cuts are being made and pieces joined together. These cuts can be either straight across (for joining leader tapes) of slanting at 45 degrees, and the joins may be either cemented or fastened by a special kind of cellulose adhesive tape-a special kind because the common stationery sticky tape is to

Hitherto, the commercial Editing Blocks have ranged from expensive and complicated affain to comparatively simple devices consisting of slot to fix the direction of the tape, two clam to hold the two portions and razor slots to dire the cuts.

This Romagna device now dispenses with the two clamps and relies on the shape of the tap See slot to hold the tape firmly in position. This undoubtedly does with amazing simplicity 83

REFLECTOGRAPH

MODEL 'A'

The home tape recorder with the professional specification

This instrument, which incorporates an entirely new tape deck, is probably the first tape recorder to be built in quantity to professional standards in order to provide studio quality recording for the home user. Monophonic recordings can be made on 2 tracks at 71 or 31 i.p.s.

The deck incorporates only five moving parts and the whole astrument is contained on a frame which includes record and playback amplifiers, power pack and speaker. The instrument has been styled by Douglas Scott, F.S.I.A., and is finished in a pleasing two-tone grey/blue appearance with highly polished wood sides. For convenience of operation and clean design, no input or output sockets are situated on the sloping instrument

If desired, the wood sides may be removed by undoing 8 screws and the complete unit built into furniture or incorporated in a transportable two-tone rexine-covered wood case fitted with handle and locks. Alternatively, the complete instrument with its sides may be placed in a special luggage case with a compartment for accessories.

An important feature is that there are no belts or interwheels in the tape drive mechanism and the heavy duty, direct drive, synchronous capstan motor enables an instant start or stop to be achieved. Open access is provided to the heads for ease of editing. A metallic foil-operated automatic stop is provided.

One of the most pleasing characteristics of this instrument is the extremely fast wind forward and back which is guaranteed not to stretch or break even the thinnest tape. This is electrically controlled by a single knob and 1200 ft. of tape can be wound in either direction in 45 seconds. Furthermore, the tape can be inched backwards and forwards with sound available for editing. The tape is partially lifted away from the heads when being fast wound. A mechanical braking system is automatically brought nto operation when the reels are stationary.

The separate record and playback amplifiers in a matching grey and satin aluminium finish, with specially designed and



calibrated skirted knobs (to overcome parallax effect) incorporate two tone controls (with boost and cut), separate record and playback gain controls, an entirely new "slimline" edgewisereading record level meter calibrated in colour, and a tape/input switch for comparing any input signal with the signal recorded on the tape. A safety button has to be depressed before the record/playback switch can be moved to the "record" position. Red and green indicator lamps are automatically illuminated to indicate the "record" and "playback" positions. Pre-set controls are provided for zero adjustment for the meter and to adjust the input level to equal the signal on the particular brand of tape being used. Below the meter is the tape/input switch.

The deck operates at 71 or 31 i.p.s. by switching the capstan motor. A special compensating circuit which operates at 3³/₄ i.p.s. enables relatively high quality recordings to be made at this speed.

A socket for an external loudspeaker (which automatically mutes the special Goodman's high quality, elliptical, high flux

density internal speaker) is situated at the rear of the recorder. Input sockets for microphone and radio or pick-up are provided at the front of the right-hand side. A socket for connection to an external amplifier is situated at the front of the left-hand side.

PRICE 95 GNS

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REFLECTOGRAPH

MODEL 'A'

Technical Specification

MODEL 'A'

DIMENSIONS: 20" long x 16" deep x 10" overall.

WEIGHT: Approx. 50 lb.

TAPE DECK: Motors: Direct drive synchronous capstan motor.

Two Garrard side motors. Tape-Speed: 71 and 31 i.p.s.

Tape Speed Control: Switched two speed capstan motor.

Long Term Speed Stability: Better than 0.2% for 1200 feet.

Spool Size: Up to 84".

Wow and Flutter: At 71 i.p.s. better than 0.2%

R.M.S.

Starting and Stopping: Less than 1 sec.
Tape Loading: Visible placing across heads.
Magnetic Heads:

Magnetic Heads:
Reflectograph Types E.1. Erase,
R.1. Record, P.1. Playback.

Tape Wind: Controlled by single knob electrical wind with mechanical 'PARK' position.
Less than 45 secs. for 1200 ft. tape.

Position Indicator: Clock type.

Controls: 3 position function lever; mains OFF/ON knob; push button OFF; motors 74/3 3/OFF knob; wind on/wind back knob.

Splicer: Provision on deck for mounting Bib Tape Solicer.

Tape Splicer.



Aluminium framed, blue/grey Lionide covered case with detachable lid. Reinforced black leather corners and edges. Polished Suedene lined and padded nickel locks and leather handle. storage for Reflectograph with additional space for microphone, leads, tapes, accessories. Measuring approximately 26' long x 18' deep x 10½' high. Tape recorder may, if required, be operated in situ. Alternatively, a two-tone rexine covered plywood case with handle and locks is available in which the Reflectograph may be permanently installed.

AMPLIFIERS: Separate

record and playback providing continuous monitoring from the tape with provision for instant comparison between input signal and recorded signal.

Controls:

Record/Playback, with safety button on record.
Red and green warning lamps automatically illuminated.

Bass Cut/Boost with calibrated skirt marked for C.C.I.R. response.

Treble Cut/Boost with calibrated skirt marked for C.C.I.R. response.

Playback Volume with calibrated skirt. Record Volume with calibrated skirt.

Tape/Input switch.

At 7½ i.p.s. to C.C.I.R. specification (or to N.A.R.T.B. to special order) ±2dB 50 c/s=-10,000 c/s (-4dB at 14,000 c/s). At 3½ i.p.s. ±2dB 40—7500 c/s. FREQUENCY RESPONSE:

Approximately cluding hum). -50dB (unweighted in-NOISE RATIO:

High Gain: not more than 6 mV for peak record SENSITIVITIES: Low Gain: not more than 0.25 V for peak

record level. OUTPUT VOLTAGES: From pre-amplifier 150 mV. R.M.S. medium impedance. From amplifier 3 watts across

15 ohms. ERASE AND BIAS FREQUENCY:

TAPE SPEED EOUALIZING: Automatic for 71 and 32 i.p.s.

Meter indicator, edgewise reading with coloured and calibrated scale. RECORD LEVEL:

INPUT SOCKETS: High Gain and Low Gain.

OUTPUT SOCKETS: Head pre-amplifier. External speaker (15 ohms).

Separate record and playback amplifiers across front of instrument. AMPLIFIER CONSTRUCTION:

Access to valves by removing 4 screws from front panel.

VALVES: 1/EF86, 1/6BR8, 1/ECC82, 2/ECC83, 1/EL84, 1/EF91, 1/EZ80.

MONITOR Special Goodmans 10" x 7" high quality elliptical LOUDSPEAKER: high flux low field. high flux, low field.

MODEL REFLECTOGRAPH

This instrument has a practically identical physical appearance to the Model 'A' and, except for the signal/noise ratio, the same performance. It is, however, fitted with three 1-track heads enabling monophonic recordings to be made on 4 tracks instead of 2 tracks. Sockets connected to the playback head enable it to be connected to a suitable external amplifier for the reproduction of 1-track or 1-track stereo tapes. If necessary, the amplifier and loudspeaker of the Reflectograph may be used for reproduction of the left-hand channel and a suitable external monophonic amplifier and loudspeaker for the right-hand channel.

Recording and reproduction at 3% i.p.s. is of exceptionally high quality. The total recording time for 3,600 ft. of double play tape on an 8½ reel at this speed is 12 hours 48 minutes.

The Model B will play back 2-track monophonic tapes recorded on 2-track machines. By recording on tracks 1 and 4

only, tapes may be recorded on Model B for playing on standard 2-track recorders

The Model B will not make stereo recordings but in due course facilities will be available for conversion of a Model B for stereo recording if required. PRICE 105 GNS

Send stamped addressed envelope for full technical specification • Prices quoted are valid in the U.K. only • Reflectograph instruments are covered by Patent Application 1109/60 . Registered Design 895860 . World Patents pending

MULTIMUSIC LIMITED, MAYLANDS AVENUE, HEMEL HEMPSTEAD. HERTS

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Incidentally, the Instruction Leaflet contains Incidentally, the Instruction and splicing tape.

any valuable hints on the art of splicing tape.

P.W.

TECHNICAL TALK

dumn Loudspeakers

Since my notes of December 1958 and nuary 1959, I have received many letters m readers who have built columns for themthe other hand, I gather that some of the arreities that have appeared on the market are not met with too favourable a reception. During the past year, although my main tention has been directed to the other end of e reproducing chain—the pick-up and arm— have managed to carry out a few experiments n columns, and mine are now established as ourites in the corners of the drawing room chind my wife's china cabinets. A strange mbination, no doubt, but one that has proved nirely successful. But on no occasion and in place have I been able to succeed with lumns less than 5 feet high, i.e. 4 feet plus or the column proper and about I foot for the ding chamber and disperser on top. The asons for this, I think, are pretty clear and I ropose to discuss them in a further note. In o points: first, that the fundamental resonnce of a column, treated as a pipe closed at ne end, has a wavelength 4 times the length of e column, and a rather strong third harnonic is also evident; and second, that the coding chamber at the top of the column can asily be designed to be effective down to 50 c/s, thus completely covering that awkward ortion of a loudspeaker characteristics where e cone breaks up into anti-phase flexures.

nfortunately, the two issues (referred to above) ntaining constructional details of the colas, are now out of print. P.W.

ble Play Tape

My short note last month ((p. 499) has ven rise to more controversy than I had pected. In our correspondence columns ll be found a letter from Mr. G. A. Spark, the Tape Department of the Garrard gineering and Manufacturing Company, ose experience of tape is very extensive deed. The fact that he has had no printough troubles is a testimony that certainly not be treated lightly, much less ignored, and it has been re-inforced by two others amongst my tape-using friends whose views I eatly respect. On the other hand, I have reived from other tape users statements poorting the conclusions I had reached that it-through on Double Play Tape is excessive. Clearly the issue called for further elucidation. ur original tests were quite positive and I p in technique or that our tapes or recordings re exceptional.

We have therefore repeated the tests with ided precautions. One of my informants ected my attention to certain evidence that nt-through will approach its maximum (in absence of re-spooling) in about 3 days. we decided to make our first check after

First of all, we spliced trial lengths of five ferent well-known brands of Double Play pe on to a single spool. For the tests we used nearly new semi-professional type of instruand which has a peak level meter and we ade sure that none of the heads had any sidual magnetism. We thought this important cause it has already been experimentally tablished that print-through is increased if either the original signal is so high as to be near the saturation point of the tape or if the tape is subsequently passed before a magnet.

On this occasion we recorded short, isolated sections of square waves at 200 c/s with blank intervals between, at a level well below the

saturation point.

The spool was then stored for 48 hours on a shelf not nearer than four to five feet from anything magnetic. The room temperature was not lower than 50° F nor higher than 65° F. After 48 hours in store the test tape was replayed on the same recorder, and at the same time the output was observed on a scope and simultaneously measured with two different valve voltmeters.

At once it appeared that print-through images were distinctly audible on each brand of tape. Moreover, the measured intensity of the images was greater in all cases than what has hitherto been regarded as a maximum acceptable noise level, namely, 40-45 dB below the signal level, and for most of the brands of

tapes it was very much greater.

One can have little doubt that print-through of this character and of this intensity would appear as an audible background to any appear as an audible background to any recording, particularly during passages where the intensity of the original signal varied substantially, so that a heavy print-through image might be imposed on a quiet passage.

The discrepancy between our observations and those of some of our correspondents therefore remains and, frankly, I am very perturbed about it. I have therefore asked myself whether there is anything really exceptional or unfair about the type of signal or method of test that we adopted. It seemed the appropriate method so as to be sure of identifying the images sufficiently accurately and of isolating them

for measurement. Of course, they are of the nature of transients with both a sharp rise time and a sharp fall away, and one would naturally expect signals of this type to be more penetrating than those of a more sinuous character. Moreover, it is well known that an orchestral arrangement of considerable and varying harmonic colour will obscure distortion effects, absorbing them into itself as it were, and it seems probable that it would likewise absorb a good deal of superimposed print-through. But that observation hardly seems sufficient to neutralise one's desire to avoid these print-through effects altogether.

So we propose to continue and elaborate our tests, using pianoforte music as basis in the first instance. We shall avoid the more percussive examples (e.g., Russ Conway) on the one hand, and the more mellifluous ones

(such as a Chopin nocturne) on the other. At this stage, I will only add three more observations arising out of our tests, as they seem likely to be significant.

(1) Print-through is strongest at middle frequencies.

(2) We checked over our measurements ten times. After the tenth re-spooling the print-through measurements were one or two dB less than at the beginning.

(3) But so also was the high frequency content of the original signal. We estimated a fall of 3 dB at 15 kc/s.

I shall be glad to receive reports from any readers who have the facilities (and care) to repeat or enlarge upon our tests, and in this connection I would invite their attention to a paper by P. E. Axon, of the B.B.C. Research Department, which is printed in the Journal of the B.S.R.A. for May, 1954 (Vol. 4, No. 5).

FORMULAE FOR TRACKING ERROR

By PERCY WILSON, M.A.

As I said last month, my article on Optimum Tracking Conditions has stimulated many correspondents into examination of the mathematics of tracking error and side pressure. Some, however, have gone astray on quite simple practical considerations, such as the degree of angular accuracy which can be expected from the fixing of a cantilever in a cartridge, a cartridge in a shell or otherwise on an arm, and an arm (including its angular "offset") on a motor board, or such as the value of the coefficient of friction in different circumstances between a stylus and a record. It is of little use working out dimensions to two decimal places if we disregard tolerances in

manufacture and assembly.

In pursuing the matter a little further in this article, I shall assume that very few of our readers will want me to go into considerable mathematical detail, as I did when I first opened up the subject in our issues for September 1924 and April 1930. I shall be content in the main with just quoting formulae; the method of derivation of those formulae has been explained in Chapter VI of *The Gramophone* Handbook and will be somewhat expanded in the forthcoming Second Edition.

What I shall try to do is to stress what I see as the more significant features of these formulae

and illustrate by some typical calculations.

First of all, though, I must ask readers to study the diagram in Fig. 1, which represents the geometrical basis of tracking.

Here P represents the (vertical) pivot of the arm PS which enables it to track across the record; O is the centre of the turntable spindle;

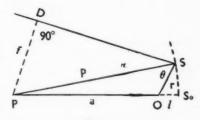


Figure 1.

S is the stylus, so that the carrying arm extends in some sort of curve (it matters not what, geometrically) from P to S. S₀ is the position which would be reached by the stylus at the middle of the turntable, so that OS_0 (= l) is the "overlap". SD is the direction in which the cartridge in the carrying arm is set so that the lateral motion of the stylus is at right angles to SD. PD (=f) is at right angles to SD so that f is the "linear offset", the angle PSD $(=\alpha)$ being the "angular offset".

OS (=r) is the "radius", OP (=a) is the "base" and SP (=P) is the "vector".

$$l = p - a$$
 (1)
 $f = p \sin \alpha$ (2)

If tracking were accurate the angle OSD $(=\theta + \alpha)$ would be a right angle for all positions of S from the outer groove of a record (where $OS = r_0$) to the inner groove (where

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 $OS = r_1$). The tracking error at any radius is the difference between this angle and 90°.

$$\epsilon = 90^{\circ} - (\theta + \alpha) \quad \dots \quad \dots \quad (3)$$

Minimum Tracking Error

It was shown in the articles referred to above that the value of e will vary in the passage of S across the record, but that the minimum values and minimum variation between radii ro and r1 will occur when the values of P, a, and f are chosen so that

$$p^2 - a^2 = r_0 r_1 \dots (4)$$

$$p^2 - a^3 = r_0 r_1$$
 (4)
and $f = \frac{(\sqrt{r_0 + \sqrt{r_1}})^3}{4}$ (5)

Writers in America, and some in this country, choose to calculate the optimum value of α , the offset angle, rather than that of the linear offset f. I did this myself in my September 1924 article and obtained the formula

$$\alpha = \frac{1}{3} \left[\sin^{-1} \frac{\sqrt{r_1 r_0}}{p} + \sin^{-1} \frac{r_1 + r_0}{2p} \right] ... (6)$$

This method, however, is clearly much more complicated than finding the best linear offset, particularly as this turns out to be the same for all lengths of arm (i.e. is dependent only on

τ_e and r_t, the outer and inner radii). In the 1930 article, I carried the analysis a stage further and gave formulae for determining the best value of overlap l = (p - a) when the linear offset has a value differing from the optimum as determined by (5) above. These formulae were

$$p^{a}-a^{a}=r_{1}r_{0}\Big(\frac{4f-(r_{0}+r_{1})}{r_{0}+r_{1}}\Big) \qquad . \eqno (7)$$

when f is less than
$$\frac{(r_1+r_0)^8}{4r_0}$$
 .. (8)

and
$$p^3 - a^3 = r_0 (\sqrt{r_0} - 2\sqrt{\hat{f}})^3$$
 .. (9)

when f is greater than
$$\frac{(r_1+r_0)^8}{4r_0}$$

The table on page 99 of The Gramophone Handbook was calculated from these formulae, assuming that $r_0 = 6''$ and $r_1 = 2''$, for which values the critical value of f in formula (8) is 2.66".

Minimum Distortion

Since those articles were written it has been shown that the conditions for minimum distortion are slightly different from those for minimum tracking error and that in fact the distortion at any radius will be proportionate to the tracking error divided by the radius (e/r).

The difference is not so important as it might seem at first sight, since by use of the formulae (4) and (5) the tracking error can be made so small (less than 2° for a 9" value of p) for all points across a record that the distortion becomes quite small. Moreover, in setting up an arm on a motor board the most satisfactory method is to use a protractor, such as that which I devised in 1925 and since modified both by Garrard and by B.J., which actually measures the tracking error at any point across the record.

However, it turns out to be useful, as well as mathematically interesting, to modify these optimum formulae so as to give minimum distortion. A correspondent carried out the analysis for me a few years ago and arrived at the following formulae. I denote the various quantities by dashes so as to distinguish them from the values previously settled.

om the values previously settled.
$$p^{a} - a^{a} \text{ (with dashes)} = \frac{8r_{0}r_{1}}{6 + \left(\frac{r_{1}}{r_{0}} + \frac{r_{0}}{r_{1}}\right)}$$
(10)

$$f' = \frac{4 (r_0 + r_1)}{6 + (\frac{r_1}{r_1} + \frac{r_0}{r_2})} \dots \dots (11)$$

It will be seen that for this case also f' is independent of p' and a' and depends only on the outer and inner radii. It will also be found that f' is always less than f and that l' is always less than l. This is the main reason why it is worth while to use the corrected rather than the original formulae. For, as we shall see, the smaller values of f' and l' will give rise to less side pressure between stylus and groove.

Before we proceed to discuss the practical applications of these formulae, one other formula ought to be given since it enables us to calculate the actual value of the tracking error at any radius. It is this:

$$\sin \left(\alpha + \varepsilon\right) = \frac{p^{\text{q}} - a^{\text{p}} + r^{\text{q}}}{2pr} \quad . \tag{12} \label{eq:12}$$

and, of course, it must be used in conjunction with formula (2) above.

Practical Considerations

Most writers on this subject, following the lead I gave in 1924 and 1930, have worked out their practical rules on the assumption that 12-inch record $r_0 = 6$ and $r_1 = 2$. They have ignored the fact that the standards now agreed for LP and stereo records are $r_0 = 5.75^{\circ}$ and $r_1 = 2.375^{\circ}$ (for 331 r.p.m.) and $r_1 = 2.125^{\circ}$ (for 45 r.p.m.). But this difference turns out to be significant. Let us

look at the typical figures for a 12-inch record. and a 9-inch arm.

1. On the basis
$$r_0 = 6$$
", $r_1 = 2$ "

$$f = 3.73''$$
 $l = 0.69''$
 $f' = 3.43''$ $l' = 0.59''$

2. On the basis
$$r_0 = 5.75$$
", $r_1 = 2.375$ "

$$f = 3.88''$$
 $l = 0.8''$
 $f' = 3.66''$ $l' = 0.7''$

It will be seen that the optimum conditions for minimum distortion on the second assumption differ very little from the optimum conditions for minimum error on the first.

But even the second assumption which based on the standard specifications does not exactly correspond to average playing conditions. The average outside radius is 5-75' all right, but the average inside radius approximates, I find, more nearly to 2.5 than to 2.375". Let us therefore take this third assumption.

3. On the basis
$$r_0 = 5.75$$
", $r_1 = 2.5$ "

$$f = 4 \cdot 0''$$
 $l = 0 \cdot 84''$
 $f' = 3 \cdot 78''$ $l' = 0 \cdot 76''$

The differences in the 6 cases seem quite substantial. But if you work out the differences in tracking error that they represent you will find that these are not very great, particular when you recall the practical errors that are inevitable in the setting up process.

You pays your money and you takes your

(to be continued next month)

THE AUDIO FAIR-1960

The Hotel Russell was found last year to be so suitable for the purpose that the Audio Fair is to be held there again during the week-end 21st to 24th April.

Will there be anything new or exciting to see or hear? Two years ago we had a hasty preview of stereo; it was exciting but not persuasive. Some would be more forthright and say that stereo has had a lot to live down since then. Last year's Fair went a long way to make amends, but as several of my recent demonstrations have shown, there are still many folk who have not been converted.

Will this year's show succeed where last year's just failed? Well, there is good reason to think that visitors will be able to hear stereo equipment in the commercial field of appreciably higher standard than before. There may still be some salesmen who are hypnotised by railway trains and the "Shell, that was" sort of railway trains and the Shell, that was sort or technique and will still try to put cricks in people's necks, but the Northern Fair at Harrogate last November indicated that they are becoming fewer and fewer. The longer my experience, the more my view is confirmed that the public will not really take to stereo until manufacturers and dealers cease to present it to them as a gimmick and make it abundantly clear that stereo is more comfortable to listen to than mono because it is more real and natural. The objective is clear: when listening one should be able to forget that there are such things as speakers and amplifiers: they should all be transparent to the music.

Much has been going on behind the scenes during the year to secure worth-while improvements in every part of the chain, coupled in a number of cases with reduction in price. I do not expect to find any great improvement in the top level of transcription turntables or pickups; we already have the Garrard 301, the Connoisseur motors and the Decca ffss Connoisseur motors and the Decca ffss pickup! But I do expect to find somewhat less expensive models coming along to challenge their supremacy.

The amplifiers of this year's Fair will definitely show a considerable advance, by and large, on last year's, though here again the peak performers of last year can hardly be improved upon, save perhaps in the matter of price.

It is in the speaker field that I really expert to find the big changes. The Quad Electrostatic seems to be destined now to remain in splendid isolation: other people have tried to emulate its remarkable freedom from distortion and in uncanny transparency (its response to "white noise" is the purest I have ever known), but it the prototypes have succeeded they certainly have not been followed by successful production In the more conventional "dynamic" types Wharfedale got away to a winning start with the W3 and other makers have been following their lead or that of Edgar Villchur in America (in his development of "Acoustic Suspension") and we shall no doubt see many examples of large enclosure sound coming from small boas The Goodmans AL120 which we reviewed a short while ago is one example, and now a companion is promised in the AL100. Avantic and Celestion and Pye have all had a go, no to mention that pioneer of novel enclosure and speaker systems, G.E.C. (The Baby Periphonic is still a lusty infant). I would not be surprise to find new ideas in the same sort of field from Grampian, Tannoy and Whiteley. The there are two newcomers in Design Furniture and Record Housing that I must certainly

When I confess, as I feel bound to do, that have yet to hear a small enclosure which is a free from coloration as a large one, I lay myst open to the retort that "they don't make diamonds as big as bricks". So perhaps the bo thing is to preserve an open mind and wait as hope that someone will achieve the impossible

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The G.E.C. Periphonic Loudspeaker

which, of course, has been done many times before in this sound reproduction business. Certainly it would make all the difference to the future of stereo if that could be done.

I shall be particularly interested to see what being done for the ordinary man's stereo (or should I say the ordinary woman's?). Several firms who are showing have specialised in the past in producing really good domestic equipment at a moderate price—firms like Ekco and Tris, I mean. They have their top-quality apparatus, of course, but rightly regard it as a greater achievement to produce a consistent ange of moderately priced instruments of good quality. After all, the prosperity of the industry depends far more on what standard is reached for Tom and Jane than on what a Hi-Fi exponent usually listens to.

The same is just as true, of course, of tape recorders as it is of record players. I have welcomed the advent of good recorders in what can conveniently be termed the £50-£60 bracket just as much as I have hailed the uperb achievements of some of those in the \$80-£120 bracket. And I would greet a good performance of a £30-£40 model with even reater enthusiasm.

We seem likely to have examples of all of tem at this Fair. Indeed the 1960 function ght well come to be regarded as the Tape might well come to be regarded as the rape Recorder Fair. For in the list I notice many ad friends including Brenell, Elizabethan, E.M.I., Ferrograph, Grundig, H.M.V., M.S.S., Reflectograph, Simon, Spectone, Telefunken, Truvox and Vortexion, but some comparative newcomers to the ondon Audio Fair such as Ampex (American), ttoba (German), Chitnis (German), Fi-Cord



Ferrograph 808 Tape Recorder

(Swiss), Minivox (Danish), Steelman (American), Stuzzi (Austrian) TSL (German, Danish, Swedish, etc.), Veritone (British) and Walter (British), with several machines using the Garrard deck. To serve them all, there are also numerous microphone exhibitors. I have noted AKG (Austrian), Chitnis (German), Shure (American), Stuzzi (Austrian) as well as Acos, G.E.C., Grampian, Lustraphone, Reslo, Simon, S.T.C., Tannoy and Trix.
Two or three particular top-class instruments

I shall particularly want to hear: e.g., the new Ferrograph 808 Stereo/Mono recorder and the new Reflectograph Model A and Model B (a 4-track instrument, just announced, which is said to have a fantastically good performance). The 808, by the way, will shortly be reviewed by my colleague, John Gilbert, and the two Reflectograph models by myself with the cooperation of my other colleagues in Oxford.

[P.S. The Reflectograph models have arrived]

and they are indeed marvellous.)

I am also looking forward with great excitement to seeing the magnificent range of micro-phones and pickups made by Shure Bros. in Chicago. I have expressed my admiration on several occasions for the Shure M3D Dynetic Stereo Cartridge which is rated in America as being of the very highest class, and it therefore gave me great pleasure to learn some time ago that the Shure products would shortly be available over here.

On looking through what I have written above, I see that I have missed out some old friends. But you can be sure that I shall most certainly not miss paying them a visit during the Fair, for it so happens in each case, curiously enough, that I have always found something worth while amongst their exhibits. something worth while amongst their exhibits. I refer to Armstrong, Audiomaster, Chapman, Goldring, Jason, Leak, Lowther, Pamphonic, Rogers and Wellington. Mention of the latter also reminds me that Roy Wellington's other firm, Souad Sales, will be giving a special sort of demonstration of stereo at the Imperial Hotel next door. Daystrom (Heathkit) will also be, as it were, the install the string of the Erica the Crand Hotel physically outside the Fair, at the Grand Hotel.

Yes, I am pretty sure that we shall all find much to be pleased about. And if you should become a little confused about the trend of it all you will find me and other colleagues, always ready to help, in Room 118, P.W. ready to help, in Room 118.

Stop Press: The Decca "Decola", now in production, will also be on show.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, The Gramophone, The Glade, Green Lane, Stanmore, Middlesex.

Plastic Packaging

Mr. Shawe-Taylor's criticism of the container for Peter Grimes deserves emphatic support. Albums for big works such as this are very inconvenient on record shelves when they do not bear titles on the back. In the long run, lack of easy identification is likely to become quite tiresome in large collections.

The other objection to Decca's plastic sleeves for major sets is that they reduce pride of ownership. From the rear they look mean and poverty-stricken, in fact they are quite unworthy of the superb musical content of the discs themselves.

Of course I buy records for the music and performances they contain. However, handsome and practical packaging adds an extra dimension to the pleasure of ownership. St. Margaret's, Middx. R. Ers

R. ERMANN.

I hope we do not see any more of Decca's plastic covers as used for Peter Grimes. Drab, difficult to get records out-no, I prefer the old type of efficient and attractive box. Godalming, Surrey. M. TINDALL.

Double-Play Tape

I have been extremely interested in the Technical Talk in your March issue under the heading of "Double Play Tape" where the problem of print-through is considered. The writer of this article may be interested in the writer's experience.

As the introduction of Double Play Tape caused some concern in the earliest days, particularly the possibility of print-through, he took a reel from the very first production in this country and recorded at a fairly high level using as the material a brass band with plenty of percussion. This reel was stored and has been replayed at intervals of approximately six months since that date. There is still no trace of print-through even on the adjacent layers which were purposely left blank for the test.

It is quite an easy matter to overload tape and thereby criticise the output, but the purpose

of my letter is to point out that the majority of people who listen to recordings are not the slightest degree interested in what they cannot hear. I sometimes feel that the super-critic is inclined to deter the average listener from the pursuit of his pastime because of the introduction of academic arguments which seem to present insurmountable difficulties. The average listener is not equipped with high-grade test gear, but relies upon his ears and in the interests of the trade in general I would ask the critics to remember this factor and under no circumstances to introduce technicalities which are beyond the comprehension of the average individual.

I have no hesitation in saying that Double Play Tape, used intelligently, is just as effective on serious recordings as any other type and the writer can claim a much longer and consistent experience with this matter than can the writer of your Technical Talk. The true test of any audio equipment or accessory is its effect on the human ear.

Swindon, Wilts. G. E. SPARK, Garrard Eng. & Mfg. Co.

Stereomania?

In your March issue you published a letter from R. B. Macleod in which he suggests that a chart should be provided with each stereophonic record showing the positions of the various sections of the orchestra so that he knows out of which speaker to expect the sound of the basses, in case the direction differs from that of a concert he attended.

I protest! No one but the most uninformed would deny the advance from monophonic to strreophonic sound, but aren't some of your correspondents, including R. B. Macleod, letting the whole thing get out of perspective?

Either you put on a record to enjoy the music or you don't. If you do, surely the question of whether the basses, violins, woodwind, etc. should come out of a particular speaker is a perfect fatuous one? But if, as it appears, a number of your correspondents have contracted stereomania and are relegating the actual music into second place to technicalities, then the whole business of record collecting becomes rather pointless.

In fact I would go so far as to suggest that the aforementioned stereomaniacs are baffling

themselves with science!

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The letter by A. F. Payne of New Zealand, also in the March issue, seems to go a long way in exploding the hi-fi/stereophonic cult. Like him I feel that it is the performance of a piece of music that should be the prime consideration in a recording. Not as some of your correspondents, whose ambitions seem to be directed solely towards obtaining stereo sound so technically perfect that I would seriously ask them if the now famous sampler recording of a train roaring through a station would not perhaps be more in keeping with their aspirations?

I consider myself to be an "average" collector of some three hundred discs (about half of which are microgroove) and I should be most interested to learn what other "average" collectors think about this question of performance v. recording, particularly with regard to stereophonic records.

Bletchingley, Surrey. J. T. CHARMAN.

Dialogue in G. and S.

I read with interest the letter reproduced in the March issue from reader Finch, and I entirely agree with his comments. readers will, however, surely wish to join me in assuring Mr. Finch that the recent Decca H.M.S. Pinafore does in fact contain all of Gilbert's wonderful dialogue, and that the recording still only occupies the usual four sides.

Having got that point off my chest, I must myself congratulate Decca for giving us a splendid version of the opera, full of life and certainly preferable to any previous version. Especially in the stereophonic version, one can experience a D'Oyly Carte production more than ever before, the actors come to life and you are there with them. The orchestra is also on top form and Isadore Godfrey conducts with his usual freshness and understanding of Sullivan's luscious melodies.

New Malden, Surrey.

R. L. WARLAND.

Maintaining the Standard

I have a copy of a record favourably reviewed in your January issue but which has on it two clearly defined indentations which produce a distressing scraping noise when passing under the stylus.

As this is the fourth poor record in succession I have had from the manufacturers concerned I took the trouble to bring the complaint directly to their notice believing that possibly unknown to them manufacturing standards were being allowed to deteriorate-very much to their disadvantage. In reply to my suggestion that standards must fall below a reasonably accepted level so long as buyers are too lazy to bring faults to the notice of the supplier or are content to accept what they are given, I am told that as no other complaints have been received my "level" is considerably higher than that of the rest of the purchasers of the disc in question.

Now what is happening?—have the fates singled me out to receive the only bad pressing from a very large batch or am I the victim of hallucinations, or am I right in believing that we are generally too slap happy to bother about

these things any more.

Admittedly I am an enthusiast, I have the latest and to my mind the best type of stereo equipment, and until recently have had little cause to criticize the standard of manufacture, life is too short to grumble at every small defect but at what point do we cease to strive for a reasonably acceptable level or standard and why do we accept things which fall below that

I should like to think your readers would do what I have done in this instance—let the manufacturers know what is happeninggenerally speaking a first-class concern will appreciate comment for they can then take steps to improve their products or at least maintain the quality we are entitled to expect. Unless dissatisfaction is expressed where there is reasonable cause to do so second or third rate products will become the rule and not the exception. Leeds.

V. L. STANLEY.

Music in Japan

In his "Passing Notes" for March Mr. Jacobs refers to the Japanese understanding of Western symphonic music. This dates back many years, and indeed before the war it was said that Japanese sales made certain recordings possible. As to the making of such music I have just taken from the shelf the Decca recording of Haydn's Symphony No. 91 (June 1939), played by the Berlin Philharmonic under Viscount Hidemaro Konoye, whom I see I have annotated "brother of Japanese Prime Minister during war 1939-45", though I would not swear to the relationship. "Music and Politics" might be the subject of an essay. As for Rutland Boughton's Communism I suppose it can be said that he made history by conducting at Queen's Hall in a dinner jacket. Bristol, 8. ROGER WIMBUSH.

EDITORIAL NOTES

I have received, after dispatching my review of Eva Turner's recording of Italian opera arias, a useful booklet due to be issued with the disc which contains an interesting account of the great artist, some reflections and recollections by herself about the rôles from which the arias on the disc are taken, the Italian texts with excellent translations by Andrew Porter, and three photographs of Miss Turner, a familiar one of her as Princess Turandot, a recent portrait, and a charmingly informal one "off duty" in Oklahoma. A.R.

Correction

The price of the Collaro TRP594 was incorrectly stated at the head of our Technical Report last month (p. 500): it should have read £10 10s. plus £3 8s. 3d. Purchase Tax. The price of the Connoisseur CS1 (p. 501) was also incorrectly stated. It should have read £9 15s. plus £3 4s. 10d. P.T.

Information Required
Mr. Michael Smith, of 29 Mere Way, Cambridge, is compiling a numerical list of the H.M.V. "D" series and requests the loan (postage refunded) of any H.M.V. numerical and/or general catalogues for the years 1920-1930, and in particular the H.M.V. Historical Catalogue of 1927.

Mr. Brian Nicholls is undertaking the compilation of a definitive History of Jazz in Britain, sponsored by the National Jazz Federation, and asks anyone who has been involved, or has relevant information, to contact him at the Federation's H.Q., 37 Soho Square, London,

In response to his letter last month (Sellick & Smith, p. 505), Mr. Read of Blackburn wishes to thank all those readers who have written to him offering their support. Unfortunately the number of letters received makes individual acknowledgment impossible.

Silver Jubilee

On April 1st Mr. W. Riemer will celebrate his 25th Anniversary with Deutsche Grammophon. In 1954 he was appointed Managing Director of the British subsidiary which was then known as the Heliodor Record Company, and is now Deutsche Grammophon (GB) Ltd.

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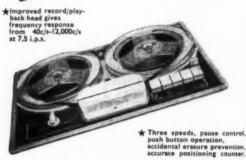
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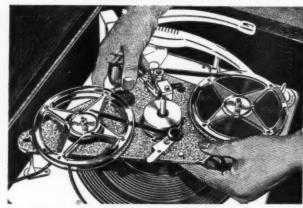
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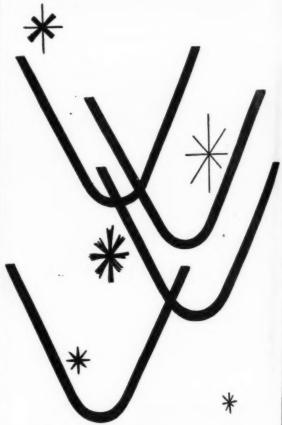
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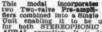
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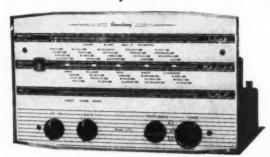
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